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THE CLASSICAL GUITAR.

Selected and transcribed by
Frederick Noad.

Acknowledgments

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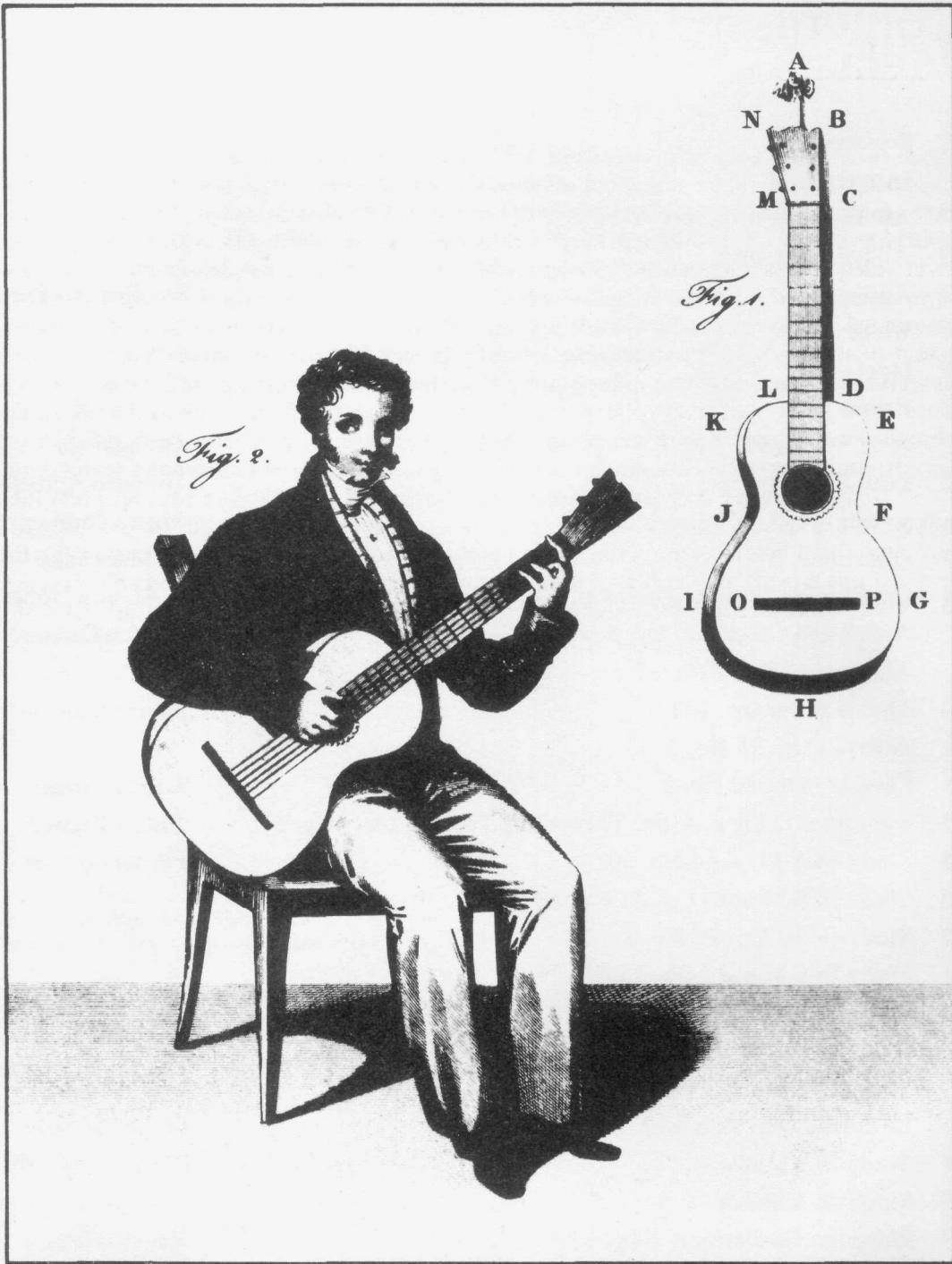
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This plate taken from Aguado's method shows a right hand position similar to that used by Spanish flamenco guitarists. A more formal position appears in Carcassi's method (see page 139).

Preface

This book represents the completion of a four year task, much of the time having been spent in locating and studying original editions or manuscripts. As a player I have been frequently irritated by the discrepancies between “revised” editions of famous guitar pieces; this research has provided the answer to many speculations about what the composers actually wrote. The editions in this book are not revised, but are reproductions of original or early publications. Fingering has been added because for every player who would like to see an unfingered *Urtext* edition, there are a hundred who expect fingering. However in many of the works, particularly Giuliani’s, the fingering is implicit in the score from the form of slurring and other clues; thus the task becomes one of attempting to reveal, rather than create fingering.

The only perfect score, in fact, exists in the mind of the composer. The minute he puts pen to paper the possibility of mistake begins, and this is further compounded as the manuscript is set by the engraver; so even a first edition is subject to, and frequently contains, small errors or imperfectly expressed intentions. In an imperfect world one can only do one’s best, and at least I can reassure the reader that every effort has been made to present some of the best examples of a musical period unaltered by editorial revision.

Introduction

The music in this volume is chosen from the first decades of the nineteenth century, distinguished by the term *Classical* from the Baroque guitar music of the previous two centuries and the highly romantic guitar music which was to follow.

In the early part of the previous century the guitar with its five double strings suffered a decline in popular interest, being supplanted in England by a revival of the ancient cittern, a small, wire-strung instrument sounding somewhat like a mandolin. The cittern became known as the English guitar, and sometimes simply as the guitar, which has proved a source of some confusion to historians. For instance when a niece of George Washington wrote to her uncle begging him for a guitar, the strongest possibility is that she in fact wanted a cittern.

Music for the cittern was written as for the violin, on a single staff with a treble clef, in place of the tablature systems previously associated with the plucked strings.

At the end of the century the guitar proper began to reassert its popularity, having now acquired a sixth string which increased its harmonic possibilities. In addition, single strings replaced the previous pairs, giving the appearance of greater simplicity. The music was now written as for the cittern, on a single staff, although the actual sound was an octave lower than the pitch represented. Early guitar scores also shared with the cittern a simplified approach to notation, in which the duration of separate parts was not distinguished.



instead of



To do this was, in a sense, to retain the principal disadvantage of the now defunct tablature system, and the better composers soon moved toward a reform of guitar notation establishing a style that has remained virtually unchanged to the present day.

The instrument of the period characteristically had a deeper waist than the Baroque guitar, and the number of frets was increased to as many as eighteen compared to the previous ten. In addition one may see the beginnings of a preference of rosewood for the back and sides, now considered indispensable to the concert guitar.

Perhaps the most important difference from contemporary instruments lies in the shorter string length of the early nineteenth century instrument, the closer frets permitting a greater compass of notes by the left hand. This becomes significant when the composer called for a reach which is impossible on today's guitars, necessitating in some cases a change of fingering, in others simply abandonment of the piece. Fortunately, the problem is not insuperable in the case of most composers, the major exception being Dionisio Aguado who in a large number of his works makes demands on the left hand which are quite impossible to realize on a modern fingerboard.

About The Composers

The leading figure of the period is the Catalan composer-guitarist Fernando Sor (1778-1839), whose works are more widely performed today than those of any of his contemporaries. Sor received his early musical training at the Montserrat monastery, famed for its school of sacred music, the Escolanía, whose origin dates back to the 13th century. After leaving the monastery he composed his first opera, *Telémaco en la Isla de Calipso*, which was well received in Barcelona. In his early twenties he was accepted into the household of the Duchess of Alba, at a time when Goya was also under her patronage. In the following years he also enjoyed the favor of the powerful house of Medinaceli, from which he received both material and artistic support.

This well-connected and probably comfortable existence was to come to an end when Joseph Bonaparte was established as puppet king of Spain, and in the ensuing struggles Sor, together with other intellectuals including Goya, allied himself with the French cause. When it became apparent that, with British help, the Spanish throne would be re-established, Sor wisely emigrated to France.

This enforced exile probably did much to increase Sor's fame in the international sense. In Paris his ballet *Cendrillon* was received with considerable success, being presented no less than one hundred and four times between 1823 and 1830. His performances on the guitar prompted glowing reviews in both London and Paris, and undoubtedly were a major influence in awakening popular interest in the instrument.

His many instructional pieces show a desire to elevate the level of guitar playing, and his very interesting method was published in Spanish, French and English versions. In it he explains his ideas on technique at considerable length, including his opinion on the use of fingernails, which he regarded as an inconvenience.

The other leading figure of the period was the Italian Mauro Giuliani, whose compositions and performances earned him the respect of leading musicians of the time and who, with Sor, may be considered a prime influence in establishing a level of serious professionalism for the guitar. Whereas Sor's popularity was mainly centered in Paris and London, Giuliani reigned as the outstanding guitar virtuoso of Vienna, where he established himself in 1806 and remained until 1819. An extensive and interesting chronicle of his life there, including concert reviews, details of his association with Beethoven, Moscheles, Hummel and others is included in Thomas Heck's *The Birth of the Classic Guitar and Its Cultivation in Vienna, Reflected in the Career and Compositions of Mauro Giuliani (d. 1829)*. (Doctoral dissertation, Yale University 1970. University Microfilms, Box 1307, Ann Arbor, Michigan 48106). As a composer Giuliani was more prolific than Sor, his published compositions with opus numbers reaching 151 compared to the former's less than 70. His personality seems to have been somewhat mercurial, and having apparently saved little from his successful years he died, as did Sor, in comparative poverty.

Dionisio Aguado (1784-1849) was born in Madrid and studied the guitar under Padre Basilio (Miguel Garcia). In common with Sor and Giuliani he was interested in the reform of notation for the guitar, and in the introduction to his *Escuela de Guitarra* of 1825 cites even his own teacher as one of those who were "less fortunate in manifesting on paper that which they practised with their hands."

In 1825 Aguado visited Paris, some say expressly for the purpose of meeting Sor for whom he had considerable admiration. His modest personality seems to have endeared him to his countryman, and they became firm friends in spite of having radically different views of technique. Aguado's style involved the use of nails and scales of great speed, a type of virtuosity usually associated with the popular guitarists of Andalusia. Sor, on the other hand, seems to have been more concerned with producing a round full sound, which is consistent with the melodic quality of his compositions. In spite of these differences the two resided for a time in the same house in Paris, and for his friend and himself Sor wrote the duet *Les Deux Amis* Op. 41.

Aguado's compositions were well received in Paris, but affection for his homeland drew him back to Madrid in late 1838 where he remained until his death.

Apart from didactic works Aguado published collections of Andantes, Waltzes, Minuets etc., as well as works of a national character such as his *Fandango* Opus 16.

The Neapolitan Ferdinando Carulli (1770–1841) was essentially a self-taught guitarist who achieved celebrity as a performer. At about the age of thirty-eight he settled in Paris, where his virtuoso capacity soon won him a devoted following of students and admirers. His method became a standard work, and was followed by numerous further publications totaling eventually more than three hundred and fifty.

He was in no sense a musician of the level of Sor or Giuliani, and yet his success seems undeniable. He had the ability to write simple music within the capacity of the average amateur, and this ensured a ready reception of his work by the leading publishers.

In addition to a profusion of short solo works, Carulli wrote Sonatas for one and two guitars, numerous themes and variations, concertos with small orchestra, and a number of curious programmatic pieces interspersed with narrative text—*The Troops Begin to Embark*, *The Storm Rages*, and so on.

Carulli's unique position was somewhat challenged by the arrival in Paris of his younger compatriot Matteo Carcassi (1792–1853). The latter had acquired a wide reputation as a touring virtuoso, and a personal friendship with the publisher Meissonier probably helped to introduce his compositions to the Parisian public. Possessing the same gift for simplicity, Carcassi added to this a stronger melodic gift than Carulli and a more imaginative use of the higher positions of the instrument. He also favored the operatic fantasia, arrangements of popular melodies from *William Tell*, *Fra Diavolo* and other standards of the time.

Two guitarists of humbler abilities entered the publishing world, and both achieved considerable success. In Vienna, Anton Diabelli (1781–1858) established a position as a popular teacher of the piano and guitar, and in 1818 went into partnership with the publisher Peter Cappi to form the firm of Cappi and Diabelli. By 1824 he was in a position to buy out his partner and continue as sole proprietor. He then became Schubert's publisher, and moved in the most distinguished musical circles. Perhaps his greatest fame is derived from the thirty-three variations that Beethoven wrote on a waltz of his composition. His numerous works for solo guitar were primarily directed at amateurs, and are less interesting on the whole than the guitar duets and the small chamber works where his musical abilities are more apparent.

Antoine Meissonier (1783–18?) had already established a name as a player and teacher when in 1814 he founded the publishing company which successfully produced many guitar works including those of Carcassi. His simple compositions for solo guitar show a certain taste and elegance and are suitable for beginners.

Luigi Legnani (1790–1877) was born in Ferrara, Italy, and gained early musical experience with the opera in Ravenna. After a highly successful performance as a guitar soloist in Milan in 1819, his career was established and he toured Europe extensively. In Madrid the well-known music historian Mariano Soriano Fuertes wrote of one of his concerts: "The Italian guitar virtuoso, Señor Luigi Legnani, played fantasias and brilliant variations with the full orchestra, and solos of his own composition. He displayed a most remarkable agility of execution and produced a tone of infinite depth and rare singing beauty, particularly in his cantabile on the bass strings. He was called again and again after he had already repeated his programme."

Legnani toured on a number of occasions with Paganini, playing the guitar part to the latter's duets for violin and guitar.

Giulio Regondi (1822–1872) toured Europe extensively as a child prodigy in company with a man who claimed to be his father, but who subsequently deserted him taking with him the proceeds of Regondi's successes. An article in the *Harmonicon* magazine (1831, p. 200) under the heading "Diary of a Dilettante" describes one of his London appearances: "Among the musical wonders of the day is Giulio Regondi, the child whose performances on the Spanish Guitar are not only calculated to surprise but

please even connoisseurs. This most interesting prodigy, for such he may be termed, who has only reached his eighth year was born at Lyons; his mother being a native of Germany, but his father an Italian: To say that he plays with accuracy and neatness what is difficult is only doing him scanty justice; to correctness in both time and tune he adds a power of expression and a depth of feeling which would be admired in an adult; in him they show a precocity at once amazing and alarming; for how commonly are such geniuses either cut off by the preternatural action of the mind, or mentally exhausted at an age when the intellects of ordinary persons are beginning to arrive at their full strength."

In fact Regondi continued to tour successfully and to charm audiences with the particularly poetic quality of his interpretation.

Many of the celebrated Vienna composers were familiar with the guitar and played it as an accompaniment to songs. Both Schubert and von Weber were players and both published a number of songs with guitar accompaniment. In *The Guitar and Mandolin* (Schott, London. Revised edition 1954), P. J. Bone wrote, "The majority of Schubert's accompaniments were conceived on the guitar, and only afterwards did he set them for the piano, and many of his early songs were originally published with guitar. Many of his accompaniments show clearly and indisputably the influence and character of this instrument; they are in truth guitar accompaniments."

About The Music

Although the total surviving body of guitar music from the early nineteenth century is vast, yet there are few compositions that can be classified as "major works." Attempts at, for instance, sonata-allegro form are rare compared to the enormous volume of waltzes, minuets, andantes, and so on. Nevertheless the two most able composers, Sor and Giuliani, were able to approach the larger canvas and two single-movement examples are included: Sor's *Grand Solo* and Giuliani's *Grand Overture*. Both are eminently performable on the concert stage, and both use the guitar in the grand manner with orchestral suggestions in the texture.

Themes and variations were immensely popular as a form, and tended to suit the guitar because of the uniformity of key which avoided the complications of modulation to difficult positions. The variety appeared in differing rhythmic treatments, with usually a single excursion into the minor mode. Two particularly successful examples are included, Giuliani's variations on the *Harmonious Blacksmith* theme, and Sor's treatment of the ever popular *Folies d'Espagne*. For two guitars Diabelli's *Variations on a Favorite Theme* affords light-hearted entertainment of a type very characteristic of the period.

Giuliani's *Sonatina from Opus 71* is a beginner's piece, chosen in preference to many similar examples by Carulli, Carcassi and others because even within the confines of the first position the imaginativeness of the better composer is very apparent.

Arrangements of operatic themes were popular in the period, but are sparsely represented here on the assumption that a large measure of their original success was due to the fact that the tunes were already well-known which is rarely the case today.

A large body of studies have been included, not only because they provide attractive material for less advanced players, but also because the composers included some of their most charming melodies in the instructional methods that they all wrote, possibly because these methods had the potential of much wider sales than individual works or small collections.

For duet players a variety of works have been included, including a complete edition of Sor's delightful Opus 53. A very popular form of duo involved the use by the first guitar of a *capotasto* (or capodastro) clamped onto the third fret of a conventional guitar, or alternatively the use of a smaller (*Terz*) guitar tuned a minor third higher. The Diabelli duet is an example of this combination. Any prejudice that may exist against the use of this device with the classical guitar should be dispelled by the knowledge that Giuliani's nickname given to him by a frivolous secret society to which he belonged was *Vilac Umo Capodastro*.*

Ultimately, the choice of music has been based on melodic quality, since I believe that those who play the guitar are particularly concerned with melody, and a personal liking for the selected works. I realize that the collection heavily favors the work of Sor and Giuliani; but after examining literally hundreds of compositions of other composers of the period in the hope of finding a neglected masterpiece, I have come to the conclusion that there is a considerable qualitative gap between these two leading figures and all their competitors. To represent the lesser composers would have entailed robbing space from the better ones, and as this is not an historical work, the decision to emphasize Sor and Giuliani seemed unavoidable. The only significant regret I have is the inability to include good representative works of Paganini, who was a considerable guitarist as well as violinist. The only unpublished compositions that I have so far been able to acquire have not been up to the required standard, and I can only hope that in a later work I may be able to do justice to the guitar compositions of this remarkable man.

In conclusion may I wish the reader much enjoyment in exploring some of the treasures of this period.

FREDERICK NOAD

* Heck, Op. cit., Vol. I p. 117.

Méthode complète
pour la
GUITARE
par
E. CARULLI

Vollständige
Gitarren - Schule
von
E. CARULLI.

Prix 4 Francs.

Chez N. Simrock à Bonn

Andante

This Andante and the three pieces which follow are from Carulli's *Méthode Complète Op. 27*, composed for the instruction of his son Gustav. The popularity of these simple studies is evidenced by the continuous reprinting of them from the early nineteenth century until the present day.

1 It is important to place the left hand 4th finger correctly on its tip to avoid touching and muting the open E string.

Suggested tempo is $\text{♩} = 82$.

**Ferdinando Carulli
(1770-1841)**

The image shows five staves of musical notation, likely for a stringed instrument such as a mandolin or guitar. The notation is in tablature format, with each staff consisting of six horizontal lines representing the strings. The first four staves are in common time (indicated by a 'C') and the fifth staff is in 2/4 time (indicated by a '2'). The first staff begins with a measure of two eighth notes, followed by a measure of one eighth note and one sixteenth note. Subsequent measures include various combinations of eighth and sixteenth notes, often with specific fingering indicated above the staff (e.g., 'i m i m' over the first measure). The second staff starts with a measure of two eighth notes, followed by a measure of one eighth note and one sixteenth note. The third staff starts with a measure of two eighth notes, followed by a measure of one eighth note and one sixteenth note. The fourth staff starts with a measure of two eighth notes, followed by a measure of one eighth note and one sixteenth note. The fifth staff starts with a measure of two eighth notes, followed by a measure of one eighth note and one sixteenth note. The notation includes various slurs, grace notes, and dynamic markings. The final staff ends with the word "Fine".



Fine

m i m i

i i m
p p p

D. C. al Fine

Waltz

This simple waltz is an attractive beginner's piece and should present no difficulty. The score demonstrates early simplified notation for the classical guitar. As the form of notation developed it became customary to separate the voices with more clarity; for instance, measure three has the implication of a sustained bass note and would probably be written thus by later composers:



1 Carulli's fingering here was:



Suggested tempo is $\text{♩} = 116$.



Ferdinando Carulli

Waltz

Ferdinando Carulli



Duet In G

Carulli composed this duet for student and teacher, the teacher taking the lower line. However, the lower part is only marginally more difficult than the upper, making this a simple duet for beginners.

Suggested tempo is $\text{♩.} = 76$.

Ferdinando Carulli

Andante

Guitar I

Guitar II

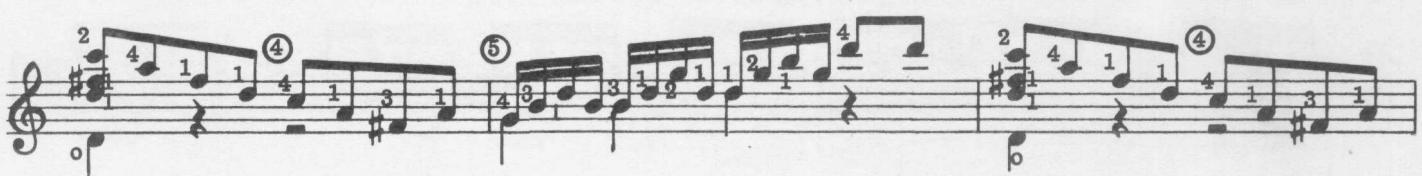
Rondo

Carulli intended this Rondo for the practise of the various left hand positions. It is not hard to play once the fingering is understood.
For the purposes of this book it has been slightly abbreviated.
Suggested tempo is $\text{♩} = 92$.

Ferdinando Carulli

Moderato

The sheet music consists of eight staves of musical notation for a single instrument. The first staff begins with a dynamic *mf*. The second staff starts with a dynamic *p*. The third staff features a crescendo marking. The fourth staff starts with a dynamic *III*. The fifth staff starts with a dynamic $\frac{1}{2}$ *III*. The sixth staff starts with a dynamic *1*. The seventh staff starts with a dynamic *2*. The eighth staff starts with a dynamic *3*. Each staff contains various note patterns with fingerings indicated above the notes.



III - - -

$\frac{1}{2}$ VII - - -

- - -

a tempo

I - - -

Air, Nel Cor Piu

This Aria from Paisiello's opera *La Bella Molinara* was extremely popular in the early nineteenth century, and many composers wrote instrumental variations using its tune as the theme. In his instruction method, Sor included the song as an example of style in guitar accompaniment.

The fingering is editorial, the original having none.

Guitar Arrangement
Fernando Sor

G. Paisiello
(1741-1816)

The musical score consists of three staves. The top staff is for the Voice, the middle for the Guitar, and the bottom for the Bass. The music is in common time (indicated by 'C') and the key signature is one flat (indicated by a 'B' with a sharp sign). The vocal line begins with "Nel cor più non mi sen - to bril - lar la gio - ven - tù, cag -". The guitar accompaniment provides harmonic support with chords and rhythmic patterns. The bass line provides harmonic support at the bottom of the texture. The vocal line continues with "gion del mio tor - men - to a - ni-ma mi - a sei tu, mi" and concludes with "pun - gi - chi mi ma-sti-chi, mi piz - zi - chi, mi stuz-zu-chi, che". The guitar part includes editorial fingerings such as '1/2 I', 'I', '1/2 II', 'II', '1/2 III', and 'III'. The bass part includes fingerings like '1', '2', '3', '4', and 'o'.

cos' è questa, ohi mè, pie-tà, pie-tà, pie-tà, a -

mo-re è un-cer-to che che de-li-rar mi fà.

Four Easy Studies

In 1820 Aguado published a series of ambitious studies for the guitar, which apparently were considered too difficult for most players. As a result, Aguado set about preparing a method (*Escuela de Guitarra*) that would include graduated lessons to lead up to the execution of his advanced studies.

The method was published in 1825, and contained many delightful easier "lessons". Those included here are numbers 48, 70, 80 and 94 from the 1825 edition. Fingering has been added to clarify Aguado's somewhat sparse indications.

No. 1 In C

[1] Care should be taken to make this progression of chords as smooth as possible in spite of the necessary jumps of the left hand.
Suggested tempo is $\text{♩} = 72$.

Dionisio Aguado
(1784-1849)

1

$\frac{1}{2}$ III

$\frac{1}{2}$ III

I-----

No. 2 In E

Aguado writes of this study that the melody part will be played by the middle and ring fingers (m) and (a), the lower parts by the thumb and index fingers (p) and (i).

1 *The cross fingering enables the second finger to remain on the E in preparation for the following chord.*

Suggested tempo is $\text{♩} = 88$.

The image shows three staves of musical notation for guitar, arranged vertically. Each staff begins with a treble clef, a key signature of four sharps, and a common time signature (indicated by '8').

- Staff 1:** Shows a sequence of chords and melodic patterns. Fingerings are indicated above the notes: 'm' over a note in the first measure, 'a' over a note in the second measure, and 'm' over a note in the third measure. Measure 4 starts with a bass note (indicated by a vertical bar) followed by a chord. Measure 5 starts with a bass note followed by a chord. Measures 6 and 7 start with bass notes followed by chords.
- Staff II:** Continues the musical pattern. Measures 1 through 4 show a sequence of chords. Measure 5 begins with a bass note followed by a chord. Measures 6 and 7 begin with bass notes followed by chords.
- Staff III:** Continues the pattern. Measures 1 through 4 show a sequence of chords. Measure 5 begins with a bass note followed by a chord. Measures 6 and 7 begin with bass notes followed by chords.

No. 3 In A

Aguado's note to this study indicates that it should be played as if in three voices because of the tied notes. He also points out that in order to hold the tied notes for their full value, the usual order of the left hand fingering has to be modified to prepare for the notes immediately following. This becomes apparent after playing the piece.

Suggested tempo is $\text{♩} = 132$.



No. 4 In E

In his instructions for this study Aguado recommends concentrating the attention on the longer notes in each chord, i.e., the part which sustains.
Suggested tempo is $\text{♩} = 52$.



Sonatine

Op. 71 No. 1

This work was composed "for the use of beginners" and demonstrates Giuliani's capacity to create music within the confines of the first and second positions. There are few extended works for beginning players, and the Sonatine serves a useful purpose in this respect. The fingering is editorial.

- 1 *To ensure a smooth transition to the F major chord which follows, the full bar should be placed in advance of the C.*
- 2 *Note the use of the first finger on the A to release the second finger for the bass B which follows.*
- 3 *It is necessary to accent the initial B of this measure to show that it is a new phrase rather than the end of the previous one; otherwise, the piece will sound as if it is a measure short.*



Sonatine
Op. 71 No. 1

Mauro Giuliani
(1781-1829)

Maestoso

The music is composed of ten staves of sixteenth-note patterns. The first staff begins with a treble clef and a common time signature. Subsequent staves introduce a bass clef and various time signatures, including 2/4, 3/4, and 4/4. Fingerings and dynamic markings are included throughout the piece.

The image shows ten staves of musical notation for a solo instrument, possibly a flute or recorder. Each staff begins with a treble clef and a common time signature. Fingerings are indicated by numbers (1, 2, 3, 4) above or below the notes, and dynamic markings like 'p' (piano) and 'f' (forte) are used. The music includes various note heads, stems, and bar lines. Some staves feature small boxes containing numbers or letters, such as '1', '2', 'i m a m i', and 'o'. The notation is dense and requires precise finger control.



Menuetto

Allegretto

I -----

m i i m i a i

p ***sf***

f ***p*** ***sf***

p ***sf***

cresc.

f

p ***Fine***

Trio

$\frac{1}{2}$ I - - - - -

The image shows five staves of musical notation for a solo instrument, possibly a flute or recorder. The music is written in common time (indicated by 'C') and uses a treble clef. Fingerings are indicated by numbers above the notes, such as '1', '2', '3', '4', '0', and '3'. Dynamic markings like 'p' (piano) and 'f' (forte) are also present. The notation includes various note heads, stems, and beams. The first staff begins with a measure of two eighth notes. The second staff starts with a measure of three eighth notes. The third staff begins with a measure of four eighth notes. The fourth staff starts with a measure of three eighth notes. The fifth staff begins with a measure of two eighth notes.

*D. C. Menuetto
sino al Fine*

**Rondo
Allegretto**



The musical score consists of eight staves of music for a bowed string instrument. The notation is in common time with a treble clef and a key signature of one sharp. The music features eighth and sixteenth note patterns, with various bowing and fingering markings (e.g., 1, 2, 3, 4, 0) placed above the notes. A circled '3' is positioned above the third staff, and a circled '2' is positioned above the fourth staff.

Andante

Antoine Meissonier, a native of Marseilles, became attracted to the guitar when on a business trip to Naples as a young man. He eventually abandoned his business career in favor of the guitar, and moved to Paris where he enjoyed considerable success as a player, teacher, and later as a music publisher. He wrote a number of simple pieces which show charm and harmonic variety, as for example, this Andante printed in Hamilton's *Spanish Guitar Tutor*, an early nineteenth century method. The fingering is editorial.

Suggested tempo ♩ = 40.

A. Meissonier
(1783-18?)

A musical score for piano, page 10, system 1. The score consists of two staves. The top staff shows a melodic line with various dynamic markings like 'I - - -' and '>'. The bottom staff shows harmonic information with Roman numerals and bass clef. The music includes measures with 4/4 and 3/4 time signatures, and various note values including eighth and sixteenth notes.

A musical score for piano featuring a single melodic line. The notes are represented by various symbols: some are standard black note heads, while others are white note heads with black outlines or dots. Some notes have stems pointing up, while others have stems pointing down. The music is set on a staff with a treble clef and a key signature of one flat. Measure numbers 1 through 10 are indicated above the staff, and measure 4 is circled.

Cradle Song (Wiegenlied)

Op. 13 No. 2

This lullaby is an example of one of the many songs written originally with guitar accompaniment by celebrated composers of the early nineteenth century which have been largely ignored by music historians and even excluded by a strange prejudice from so-called complete editions. The gentle nature of the song makes it far more suitable for accompaniment with the guitar than the pianoforte as substituted in later transcriptions.

C. M. von Weber
(1786-1826)

Words by von Hiemer

Andante con moto

The musical score consists of three staves. The top staff is for the Voice, starting with a treble clef, a key signature of one sharp, and a common time signature. The lyrics for this section are: "Schlaf Her - zen Söhn - chen mein Leib - ling bist du. Schlies - se die". The middle staff is for the Guitar, indicated by a treble clef and a 'p' dynamic marking followed by 'con tenerezza'. The bottom staff continues the guitar part. The third section begins with a treble clef, a key signature of one flat, and a common time signature. The lyrics for this section are: "blau - en Guck - au - ge - lein — zu. Al - les ist ru - hig ist". The final section begins with a treble clef, a key signature of one flat, and a common time signature. The lyrics for this section are: "still wie im — Grab, Schlaf nur ich weh - re die— Flie - gen dir — ab.". The guitar part continues throughout all sections.



Carl Maria von Weber

Jezt noch mein Püppchen ist goldene Zeit
Später, ach später ists nimmer wie heut.
Stellen einst Sorgen ums Lager sich her,
Herzchen da schläft sich's so ruhig nicht mehr.

Engel vom Himmel so lieblich wie du,
Schweben ums Bettchen und lächeln dir zu.
Später zwar steigen sie auch noch herab
Aber sie wischen nur Thränen dir ab.

Schlafe lieb's Söhnchen und kommt gleich die Nacht,
Sitzt deine Mutter am Bettchen und wacht.
Sey es so spät und sey es so früh—
Mutterlieb, Herzchen, entschlummert doch nie.

Andantino Grazioso

Op. 5 No. 8

Carcassi is perhaps best known for his *Method*, Op. 59, and his 25 *Melodic and Progressive Etudes*, Op. 60. Aside from these didactic works he published many collections of light-hearted pieces of moderate technical difficulty, a typical example being his Op. 5, *Le Nouveau Papillon*, from which the following two pieces are selected.

The original edition was quite fully fingered, and it has only been necessary to add some bar signs and to clarify ambiguous passages.

- [1] The third finger should remain on the F# throughout the measure.
- [2] The slurs in this measure are editorial on the assumption that they were mistakenly omitted from the first edition.

Suggested tempo is $\text{♩} = 104$.

Andantino Grazioso
Op. 5 No. 8

Matteo Carcassi
(1792-1853)

The sheet music consists of ten staves of guitar tablature. The key signature is one sharp (F#). The time signature varies between common time and 1½ III time. Fingerings are indicated by numbers above or below the strings. Dynamic markings include *p*, *pp*, and *dim.*. Measure numbers are present at the beginning of some staves. The music is divided into sections by vertical dashed lines and section numbers (1, 2, 3, 4) placed above the staff.

Allegretto

Op. 5 No. 12

- 1** Note that once the second finger reaches the A on the second string the hand remains in position (9th) for the next three measures.
- 2** It may help to practise the broken thirds in this measure and the next as chords to clarify the left hand movements.
- 3** Original fingering for the high G was 3, here changed to 4 to release the third finger for the following A.

Suggested tempo is $\text{♩} = 66$.



This plate taken from Carcassi's method illustrates the right hand position carried over from the lute, with the little finger resting on the soundboard near the bridge. Compare the freer right hand position shown in Aguado's method on page 4.

Allegretto
Op. 5 No. 12

Matteo Carcassi

The image shows ten staves of musical notation for piano, arranged vertically. The first staff begins with a dynamic of **p**. Subsequent staves include dynamics such as **f**, **dolce**, **mf**, and **f** again. Performance instructions like **1**, **2**, and **3** are placed above certain notes. Measure numbers **2**, **3**, **4**, **5**, **6**, **7**, **8**, **9**, **10**, **11**, **12**, **13**, **14**, **15**, **16**, **17**, **18**, **19**, **20**, **21**, **22**, **23**, **24**, **25**, **26**, **27**, **28**, **29**, **30**, **31**, **32**, **33**, **34**, **35**, **36**, **37**, **38**, **39**, **40**, **41**, **42**, **43**, **44**, **45**, **46**, **47**, **48**, **49**, **50**, **51**, **52**, **53**, **54**, **55**, **56**, **57**, **58**, **59**, **60**, **61**, **62**, **63**, **64**, **65**, **66**, **67**, **68**, **69**, **70**, **71**, **72**, **73**, **74**, **75**, **76**, **77**, **78**, **79**, **80**, **81**, **82**, **83**, **84**, **85**, **86**, **87**, **88**, **89**, **90**, **91**, **92**, **93**, **94**, **95**, **96**, **97**, **98**, **99**, **100**, **101**, **102**, **103**, **104**, **105**, **106**, **107**, **108**, **109**, **110**, **111**, **112**, **113**, **114**, **115**, **116**, **117**, **118**, **119**, **120**, **121**, **122**, 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The image shows ten staves of musical notation for piano, arranged vertically. The music is primarily in common time, with some sections in $\frac{3}{4}$ and $\frac{7}{8}$ time. The key signature is mostly A major (three sharps). The notation includes many grace notes and slurs. Various dynamics are indicated, such as *p*, *f*, and *pp*. The first staff begins with a treble clef and a key signature of three sharps. The second staff starts with a bass clef and a key signature of one sharp. The third staff returns to a treble clef and three sharps. The fourth staff begins with a bass clef and a key signature of one sharp. The fifth staff returns to a treble clef and three sharps. The sixth staff begins with a bass clef and a key signature of one sharp. The seventh staff returns to a treble clef and three sharps. The eighth staff begins with a bass clef and a key signature of one sharp. The ninth staff returns to a treble clef and three sharps. The tenth staff begins with a bass clef and a key signature of one sharp.

Theme From Op. 102

Guitar arrangements of operatic solos were extremely popular in the early nineteenth century. This example is from the opera *Baccanali di Roma* by Generali, and is an arrangement of a Cavatina. It was first published by Diabelli, the complete work comprising *Introduction, Theme and Variations*, and also appeared as a quartet with guitar. The theme was reprinted in the English magazine for guitar enthusiasts *The Giulianiad* (1833-1835).

1 The hammer with the third finger is awkward, but it comes on a weak beat so there is no need to apply excessive force.

Suggested tempo $\text{♩} = 88$.

Mauro Giuliani
(1781-1829)

Allegro innocente

1. 2. 1. 2. 1. 2. 1. 2. 1. 2.

$\frac{1}{2} X$

$\frac{1}{2} II$

$\frac{1}{2} II$

$\frac{1}{2} VII$

p

p

p

$cresc.$

f

mf

Arietta

Op. 95 No. 3

Giuliani was celebrated as a singer as well as a guitarist, and frequently performed songs of his own composition. The original publication contained six *Ariette* dedicated to the Empress Marie-Louise who had shown considerable favor to Giuliani and had named him "honorary chamber virtuoso".



Portrait by Sir George Hayter, published in 1884.

Arietta
Op. 95 No. 3

Mauro Giuliani
Words by Metastasio

Allegretto

The musical score consists of four staves of music. The top two staves are for the Voice and the Guitar. The bottom two staves are also for the Voice and the Guitar. The music is in 3/4 time, with a key signature of three sharps. The vocal part begins with the lyrics "Quan - do sa - ra quel di, ch'io non ti senta in". The guitar part provides harmonic support with chords and rhythmic patterns. The vocal part continues with "sen sem - pre tre - mar co - si, po - ve - ro". The guitar part maintains its harmonic function. The vocal part then sings "co - re? po - ve - ro co - re?", with the guitar providing a steady harmonic base. Finally, the vocal part concludes with "Stel - le, che cru - del - ta! un sol pia - cer non v'è", while the guitar continues to play its rhythmic pattern.

A musical score page featuring a vocal line and piano accompaniment. The vocal part is in G major with a treble clef, and the piano part is in G major with a bass clef. The vocal line begins with "che quan-do mio si fà non sia do-lo - re." The piano accompaniment consists of eighth-note chords.

A continuation of the musical score from the previous page. The vocal line continues with "Stel - le, che cru - del - tà! un _ sol _ pia - cer non — v'è," and the piano accompaniment provides harmonic support with eighth-note chords.

A continuation of the musical score. The vocal line repeats the phrase "che quan-do mio si fà non sia do-lo - re." The piano accompaniment maintains the eighth-note chordal pattern.

A continuation of the musical score. The vocal line repeats the phrase "che quan-do mio si fà non sia do-lo - re." The piano accompaniment maintains the eighth-note chordal pattern.

A continuation of the musical score. The vocal line repeats the phrase "che quan-do mio si fà non sia do-lo - re." The piano accompaniment maintains the eighth-note chordal pattern.

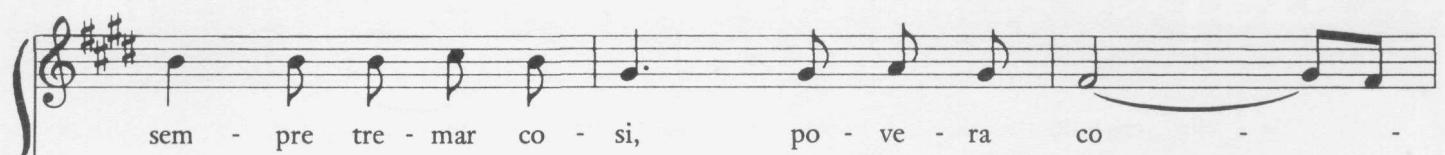
A continuation of the musical score. The vocal line repeats the phrase "che quan-do mio si fà non sia do-lo - re." The piano accompaniment maintains the eighth-note chordal pattern, with a dynamic marking "sf" appearing over the piano line.

A continuation of the musical score. The vocal line begins with "Quan - do sa - va quel - di," and the piano accompaniment provides harmonic support with eighth-note chords.

A continuation of the musical score. The vocal line continues with "ch'io non ti sen - tain sen," and the piano accompaniment maintains the eighth-note chordal pattern. Measure numbers 5 and 6 are indicated below the piano staff.



sem - pre tre - mar co - si, po - ve - ra co - re!



sem - pre tre - mar co - si, po - ve - ra co -



IV



re sem - pre tre - mar co - si po - ve - ro



co - re.



Caprice

Op. 20 No. 2

Legnani is perhaps best known as a close friend and associate of Paganini, with whom he gave a number of concerts. He was a prolific composer, with published works exceeding two hundred and fifty for solo guitar and small instrumental combinations, and he enjoyed a wide reputation as a virtuoso performer.

The *Caprice* is chosen from a series in all keys designed for technique development.

[1] In the original the B is slurred to the E—possible on the smaller fingerboard of the nineteenth century guitar, but here re-fingered for the modern instrument.

[2] Although this passage may appear complicated, it is in fact simple as the same diminished chord is moved down through the various positions.

Suggested tempo $\text{♩} = 76$.

Luigi Legnani
(1790-1877)

Allegro

$\text{♩} = 76$



Sheet music for piano, page 46, measures 5-8. The key signature is one sharp (F#). Measure 5: 4 strokes. Measure 6: 1 stroke, 2 strokes. Measure 7: 1 stroke, 2 strokes. Measure 8: 1 stroke, 2 strokes. Dynamic: *f*.

Sheet music for piano, page 46, measures 9-12. The key signature is one sharp (F#). Measure 9: 1 stroke, 2 strokes. Measure 10: 1 stroke, 2 strokes. Measure 11: 1 stroke, 2 strokes. Measure 12: 1 stroke, 2 strokes. Dynamic: *p*.

Sheet music for piano, page 46, measures 13-16. The key signature is one sharp (F#). Measure 13: 1 stroke, 2 strokes. Measure 14: 1 stroke, 2 strokes. Measure 15: 1 stroke, 2 strokes. Measure 16: 1 stroke, 2 strokes.

Sheet music for piano, page 46, measures 17-20. The key signature is one sharp (F#). Measure 17: 1 stroke, 2 strokes. Measure 18: 1 stroke, 2 strokes. Measure 19: 1 stroke, 2 strokes. Measure 20: 1 stroke, 2 strokes. Dynamic: *p un poco lento*.

Sheet music for piano, page 46, measures 21-24. The key signature is one sharp (F#). Measure 21: 1 stroke, 2 strokes. Measure 22: 1 stroke, 2 strokes. Measure 23: 1 stroke, 2 strokes. Measure 24: 1 stroke, 2 strokes. Dynamic: *primo tempo*.

Variations On A Favorite Theme For Two Guitars

Op. 57

Diabelli's compositions for two guitars are among his most successful works, those for solo guitar being largely directed to amateurs of limited technical ability.

The combination of first guitar with a capotasto on the third fret with second guitar at normal pitch was popular in the period, since it extended the range of the composition while giving each player essentially an easy part. As the duets are musically interesting and enjoyable to play they present a strong argument against the prejudice of some guitarists against the use of the capotasto in "classical" playing—a prejudice that was non-existent during the classical period.

After placing the capotasto on the third fret the first guitar simply reads the notes in the usual way, E being the top string open, F at the first fret after the capotasto, G at the third fret and so on. There is no need for mental transposition, as a few minutes experimentation will show.

- 1** Note that the low C[#] is not sustained, and the hand moves from the first to the second position when the first finger plays the high C[#].
- 2** This difficult movement is facilitated by leaving the third finger on the G[#] from the previous measure.
- 3** The first finger slides are somewhat unusual, but are the composer's indications. The passage calls for practise until it is clearly understood.
- 4** Note that both first and second fingers slide up for the change of position and that the second finger remains on the C in preparation for the following measure.

Suggested tempo is $\text{♩} = 66$.

Variations On A Favorite Theme For Two Guitars Op. 57

Anton Diabelli
(1781-1858)

Andante

Theme (2) *p dolce*

Guitar I (Capotasto at the 3rd fret)

Guitar II *p*

f *smorz.* $\frac{1}{2}$ I -

Variation I

This page contains ten staves of musical notation for piano, arranged in two columns of five staves each. The music is in common time and consists primarily of eighth-note patterns. Measure 1 starts with a forte dynamic (f) and includes fingerings (1, 2, 3, 4) above the notes. Measure 2 begins with a dynamic **p**. Measure 3 features a dynamic **dolce**. Measures 4 through 7 show various dynamics including **p**, **sf**, and **f**. Measure 8 includes a dynamic **dim.** and a dynamic **p**. Measures 9 and 10 feature dynamics **ff** and **cresc.** respectively. The notation also includes various slurs, grace notes, and dynamic markings like **sf** and **f**.

Variation II

Musical score for Variation II, measures 1-3. The score consists of two staves. The top staff is in 2/4 time with a key signature of two sharps. The bottom staff is in 4/4 time with a key signature of one sharp. Measure 1 starts with a dynamic *p dolce*. Measure 2 begins with a forte dynamic *f*. Measure 3 ends with a dynamic *p*.

Musical score for Variation II, measures 4-6. The top staff shows a melodic line with grace notes and slurs. The bottom staff continues the rhythmic pattern established in the first section. Measure 5 is labeled $\frac{1}{2}$ III. Measure 6 is labeled $\frac{1}{2}$ II and includes dynamics *cresc.* and *cresc.*

Musical score for Variation II, measures 7-9. The top staff features a dynamic *f*. Measure 8 begins with a dynamic *p*. Measure 9 ends with a dynamic *sf*. The section concludes with a dashed line followed by a new section.

Musical score for Variation II, measures 10-12. The top staff starts with a dynamic *sf*. Measure 11 begins with a dynamic *p*. Measure 12 ends with a dynamic *sf*.

$\frac{1}{2}$ IV - - - -

$\frac{1}{2}$ I - - - -

s.f. *cresc.*

p dolce

f

p dolce

sf

sf

cresc.

cresc.

f

f

VARIATION III

Sheet music for piano, page 10, measures 11-15. The music is in 2/4 time, key signature of A major (no sharps or flats). Measure 11 starts with a forte dynamic (f) in the right hand. Measure 12 shows a bass note with a fermata over three measures. Measure 13 features sixteenth-note patterns in the right hand. Measure 14 continues the sixteenth-note patterns. Measure 15 concludes with a forte dynamic (ff) in the right hand. Measure 16 begins with a piano dynamic (p) in the right hand. Measure 17 shows eighth-note patterns in the right hand. Measure 18 concludes with a piano dynamic (p) in the right hand.

Sheet music for piano, page 10, measures 11-15. The music is in common time, with a key signature of one sharp. Measure 11 starts with a forte dynamic (f) in the right hand, followed by a piano dynamic (p) and a forte dynamic (f). Measure 12 begins with a crescendo (cresc.) in the left hand. Measure 13 features a dynamic marking (mf). Measure 14 includes a dynamic marking (mf). Measure 15 concludes with a dynamic marking (mf). The music is divided into two systems by a vertical bar line.

VARIATION IV

Tempo di Marcia, Allegro

staccato **f**

pp sempre

pp

f

VARIATION V

Andantino Pastorale

2

p *p*

6

p

1/2 IV - - - -

un poco ritard.

pp

p *sf*

3

p *sf*

p *f*

p *f*

I - - - -

p

sf

sf

f

1/2 I - - - -

p

sf

sf

f

dim.

Study In A

Op. 44 No. 20

Sor's *Opus 44* consisted of twenty-four little pieces of progressive difficulty "to serve as lessons for complete beginners." In common with other virtuosi, Sor somewhat overestimated the capacity of the average complete beginner, but the pieces are attractive and melodic and not too technically demanding.

Perhaps more than all his contemporaries, Sor had the gift of writing instructional works with an intrinsic charm of their own which did not sound like didactic exercises. Unlike the more major works, these studies are extensively fingered by the composer.

- [1] *The slur applies to both notes. Only the D# and the B# are played by the right hand, and then the 2nd and 3rd fingers slide firmly up a fret to sound the E and C#.*
- [2] *The 2nd finger must stretch around the 3rd and 4th to find the F# –not difficult with practise.*
- [3] *The stretch between the 2nd and 4th fingers is considerable, and would have been easier on the smaller fingerboard of Sor's time. However it can be done, and serves as an exercise in extending the reach of the left hand.*

Suggested tempo is $\text{♩} = 84$.

Fernando Sor
(1778-1839)

Study In B Minor

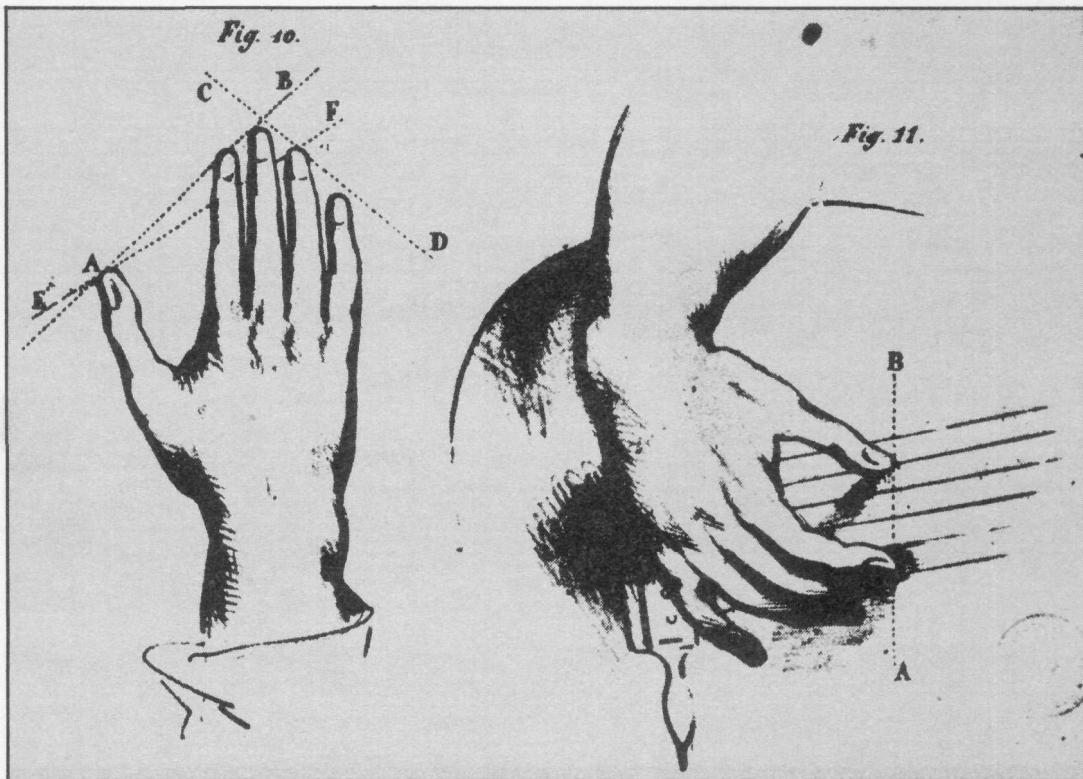
Op. 31 No. 18

Opus 31 consisted of twenty-four progressive lessons for the guitar, "fingered with care, dedicated to beginning students."

This piece has the same melancholy beauty as the often played study in the same key, *Op. 35 No. 22*; but being less well-known presents a most attractive alternative to the standard work.

- 1 *The melody notes (stemmed upward) should be played apoyando (rest stroke) to bring them out above the accompaniment.*
- 2 *Note that the 4th finger remains to sustain the B throughout the sixteenth-note group.*
- 3 *Sor's fingering gives the 2nd finger on the B, here changed to 3rd as a misprint is assumed.*
- 4 *As above, the 2nd finger is changed to the 3rd.*

Suggested tempo is $\text{♩} = 84$.



Hand positions from Sor's *Méthode*.

Study In B Minor

Op. 31 No. 18

Fernando Sor

Study In E

Op. 35 No. 8

Opus 35 was published in two parts, each containing a dozen short instructional pieces. No. 8 is a typical light-hearted example of Sor's didactic writing.

[1] *The note values of the bass part are slightly unusual, since if the initial E is to last only a quarter-note one would expect an eight-note rest below the final beat. The implication is probably that both the E and the G# should be held for the remainder of the measure. The right hand fingering is editorial.*

[2] *Note that the two B's are sounded in unison on the open 2nd and 3rd strings.*
Suggested tempo is $\text{♩} = 144$.

Fernando Sor

Allegretto





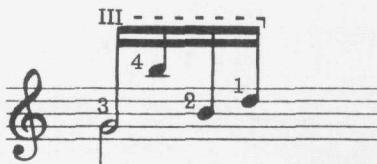
Study In E Minor

Op. 35 No. 24

A note to the original edition of this study states, "The finger making the highest note should hold it until it is obliged to move to another." Essentially this is to simplify the notation, which otherwise would have to show the three voices thus:—



- [1] The suggestion for right hand fingering is editorial.
- [2] The original gives the third finger on the D, here changed to facilitate the move to the low C in the next measure.
- [3] The F \sharp should sustain for the remainder of the measure according to Sor's note above.
- [4] Unfingered in the original, Sor would probably have avoided changing the direction of the arpeggio and fingered the passage thus:—



However on the modern fingerboard the stretch is too great; hence the simplification.

Suggested tempo is $\text{♩} = 88$.

Study In E Minor
Op. 35 No. 24

Fernando Sor

Allegro Moderato

1 a i m
p

4 3 0 1 2 1
p 2

4 3 0 1 2 1
p 2

4 3 0 1 2 1
p 2

4 3 0 1 2 1
p 2

4 3 0 1 2 1
p 2

4 3 0 1 2 1
p 2

4 3 0 1 2 1
p 2

II - - - - -



Study In E Minor

Op. 35 No. 18

Fully fingered by Sor, this attractive study should present few difficulties providing that the left hand fingering is followed meticulously.

Suggested tempo is $\text{♩} = 80$.

Fernando Sor

Andantino



Study In E
Op. 42 No. 3

Fernando Sor

Andantino

1. 2. 1.

$\frac{1}{2} \text{II}$

1.

2.

$\frac{1}{2} \text{IV} - \text{I}$

(2)

$\frac{1}{2} \text{IV}$

(1)

$\frac{1}{2} \text{IV}$

(3)

(4)

$\frac{1}{2} \text{IV} - \text{I}$

(5)

(6)

II -

p

$\frac{1}{2} \text{II}$ 1. 2.

$\frac{1}{2} \text{IV}$ - - - 1

$\textcircled{2}$

$\frac{1}{2} \text{IV}$ - - - ④

$\frac{1}{2} \text{IV}$ - - - ④

$\frac{1}{2} \text{IV}$ - - - ⑥

II - - -

Study In E Minor

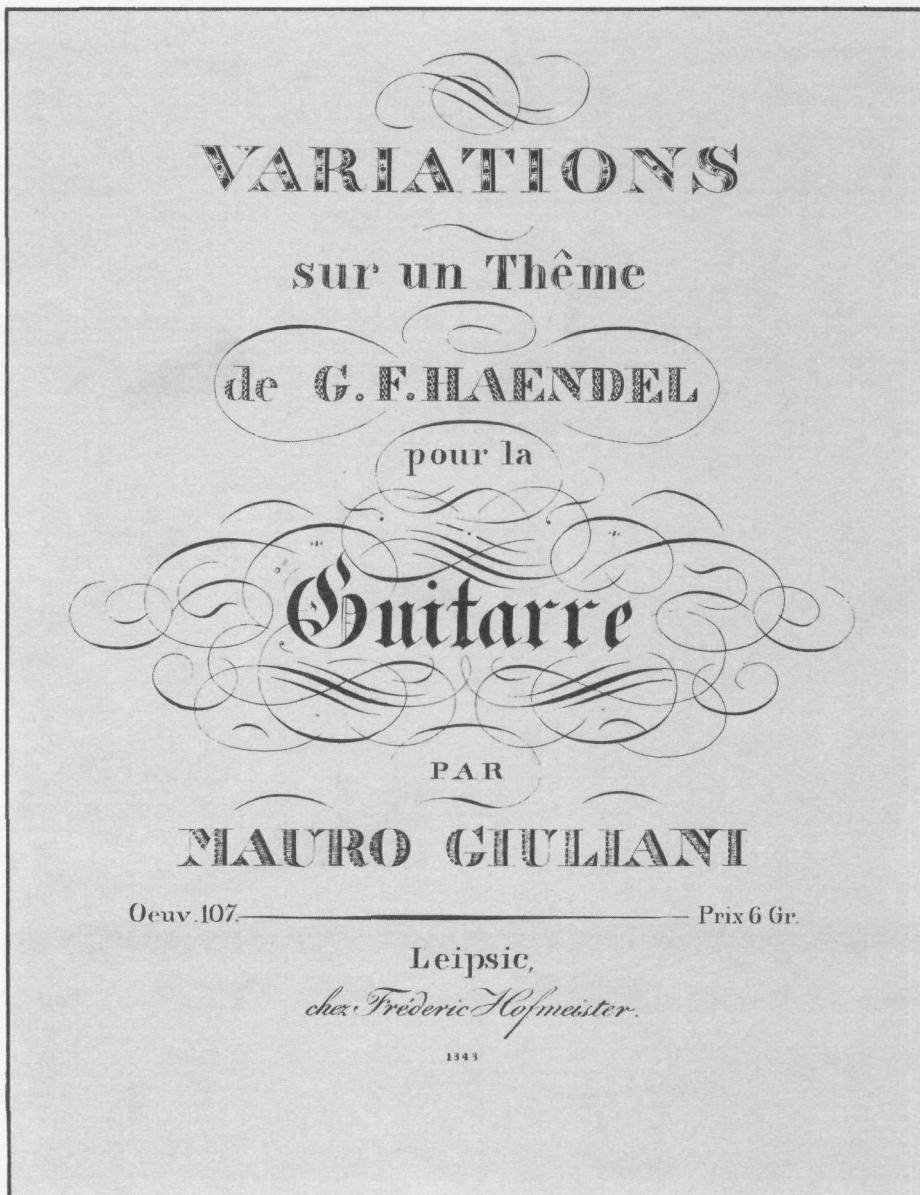
Op. 48 No. 5

Opus 48 consists of twenty-four studies of an advanced nature. No. 5 is essentially an arpeggio study which uses the guitaristic device of moving chords around the inner strings while leaving the first string open to produce interesting combinations.

Once the left hand pattern is memorized, the piece is not hard to play since there is a logical and smooth series of movements through the various positions. It is effective and enjoyable to play.

The fingering, though editorial, is implicit in the score.

Suggested tempo is $\text{♩} = 84$.



Study In E Minor
Op. 48 No. 5

Mauro Giuliani
(1781-1829)

Allegro

1 2 3 4 5 6 7 8 9 10

II - - - - 1

Le Premier Pas Vers Moi

Op. 53

The original edition of this duet bears the curious dedication "to those who, having learned to play this instrument, see the great difficulties for which correction is the only remedy." When taken in conjunction with the title, *The First Step Towards Me*, one must assume that Sor wished to encourage his students to work on their deficiencies as a first move toward the mastery that he possessed.

The original was fully fingered, and it has only been necessary to add an occasional clarification.

- 1 *This fingering is somewhat controversial at the present time; the alternative viewpoint would call for the use of the 3rd finger where the 2nd is used in this measure.*
- 2 *The notes indicate the string on which the natural harmonic is to be played, and the numbers indicate the fret. The 3rd fret harmonic is weak, but possible if the right hand plays close to the bridge.*
- 3 *The harmonic 9 is a correction of a 3 in the original—an error.*
- 4 *All but the first note of the group should be slurred together.*
- 5 *This passage is easy to play when the fingering is understood, and has a pleasant bell-like sound.*

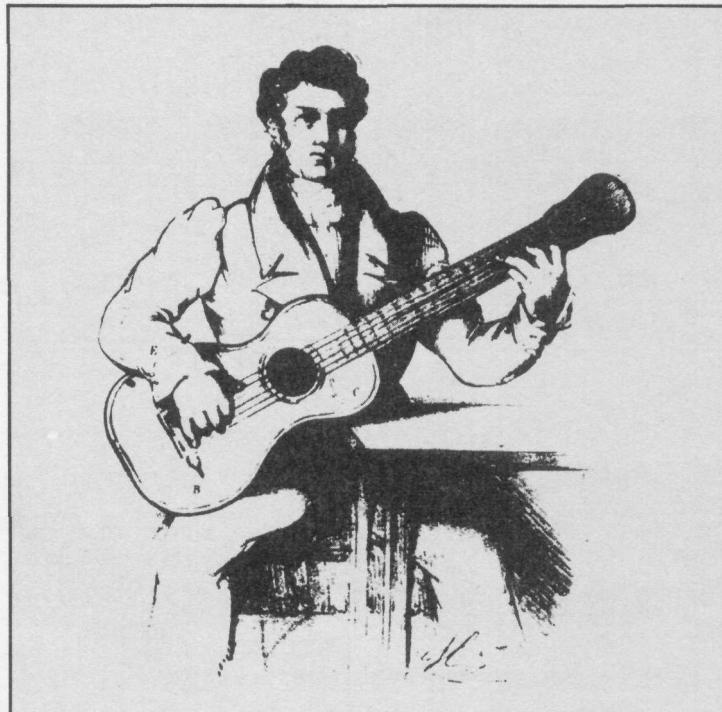


Diagram from Sor's *Méthode* showing the little finger braced against the guitar as in Aguado's method.

Le Premier Pas Vers Moi

Op. 53

Fernando Sor

Andantino

The image shows a musical score for two guitars, labeled "Guitar I" and "Guitar II". The score consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature is 3/8 throughout. The first two staves are for "Guitar I" and "Guitar II" respectively. The following four staves are for the piano, showing both hands (right hand in treble clef, left hand in bass clef) with various dynamics like forte (f), piano (p), and accents. The notation includes various note values such as eighth and sixteenth notes, and rests. Fingerings are indicated above some notes, and a dynamic marking "a" is present in the piano section.

$\frac{1}{2} V$ - - - - - $\frac{1}{2} V$ - - - - - $\frac{1}{2} II$ - - - - -

f (4) $\frac{1}{2} II$ - - - - -

p $\frac{1}{2} II$ - - - - -

$\frac{1}{2} II$ - - - - - $\frac{1}{2} II$ - - - - -

2.

Harmonics

3

Harmonics

Allegretto

Guitar I

Guitar II

This section shows the first two measures of a piece for two guitars. The key signature is three sharps. Measure 1 consists of four quarter note rests. Measure 2 begins with a dynamic of $\frac{2}{\circ}$, followed by eighth-note patterns for both guitars. The guitars play eighth-note chords and single notes.

This section shows measures 3 and 4 of the piece. The guitars continue their eighth-note patterns. Measure 3 starts with a dynamic of $\frac{2}{\circ}$. Measure 4 concludes with a dynamic of $\frac{4}{\circ}$. The guitars play eighth-note chords and single notes.

This section shows measures 5 and 6 of the piece. The guitars play eighth-note patterns. Measure 5 starts with a dynamic of $\frac{4}{\circ}$. Measure 6 concludes with a dynamic of $\frac{4}{\circ}$. The guitars play eighth-note chords and single notes.

This section shows measures 7 and 8 of the piece. The guitars play eighth-note patterns. Measure 7 starts with a dynamic of $\frac{4}{\circ}$. Measure 8 concludes with a dynamic of $\frac{4}{\circ}$. The guitars play eighth-note chords and single notes.

Sheet music for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and have a key signature of two sharps. The music consists of six systems. The first system starts with a measure of eighth-note chords followed by a series of sixteenth-note patterns. The second system continues with sixteenth-note patterns. The third system begins with a measure of eighth-note chords followed by sixteenth-note patterns. The fourth system continues with sixteenth-note patterns. The fifth system begins with a measure of eighth-note chords followed by sixteenth-note patterns. The sixth system concludes with a measure of eighth-note chords followed by sixteenth-note patterns.



Piano sheet music in G major (two sharps). The left hand provides harmonic support, and the right hand plays sixteenth-note patterns. Measure 5: Left hand (1, 2), Right hand (1, 2, 3, 4). Measure 6: Left hand (1, 2), Right hand (1, 2, 3, 4). Measure 7: Left hand (1, 2), Right hand (1, 2, 3, 4). Measure 8: Left hand (1, 2), Right hand (1, 2, 3, 4). Dynamics: f (fortissimo) in measure 7, p (pianissimo) in measure 8.

Piano sheet music in G major (two sharps). The left hand provides harmonic support, and the right hand plays sixteenth-note patterns. Measure 9: Left hand (1, 2), Right hand (1, 2, 3, 4). Measure 10: Left hand (1, 2), Right hand (1, 2, 3, 4). Measure 11: Left hand (1, 2), Right hand (1, 2, 3, 4). Measure 12: Left hand (1, 2), Right hand (1, 2, 3, 4). Dynamics: f (fortissimo) in measure 9, p (pianissimo) in measure 10.

Piano sheet music in G major (two sharps). The left hand provides harmonic support, and the right hand plays sixteenth-note patterns. Measure 13: Left hand (1, 2), Right hand (1, 2, 3, 4). Measure 14: Left hand (1, 2), Right hand (1, 2, 3, 4). Measure 15: Left hand (1, 2), Right hand (1, 2, 3, 4). Measure 16: Left hand (1, 2), Right hand (1, 2, 3, 4).

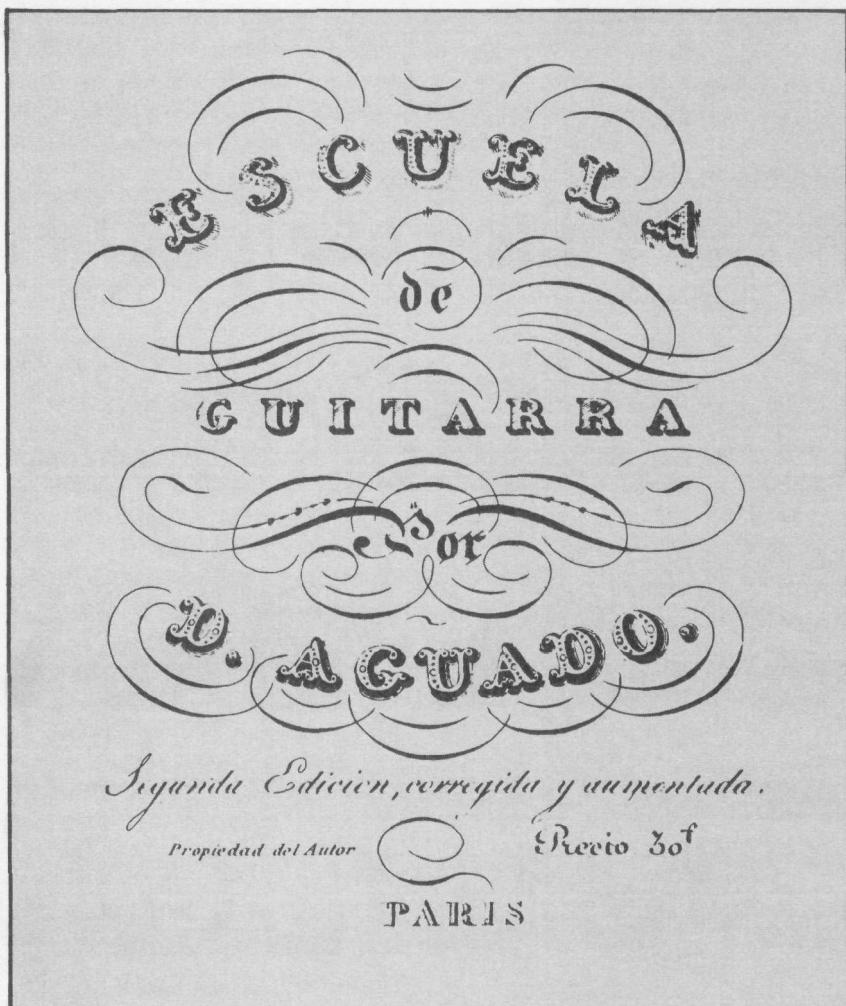
This image shows a five-page musical score for piano, consisting of ten staves of music. The score is written in common time and uses a key signature of two sharps (F major). The music is divided into measures by vertical bar lines. The top staff is for the right hand (treble clef), and the bottom staff is for the left hand (bass clef). The score includes numerous performance markings such as dynamic signs (e.g., *f*, *p*, *mf*), fingerings (e.g., 1, 2, 3, 4), slurs, and grace notes. There are also several large, decorative slurs placed over groups of notes. The music is highly rhythmic, with many eighth and sixteenth note patterns. The score concludes with a final measure on page 5.

Study In E Minor

First published in 1820, this favorite study was reprinted in Aguado's instruction method. It presents some challenge, but is musically attractive and well worth the effort. Aguado's fingering indicates that he had a remarkable capacity to stretch the left hand, and some of his demands are impossible on the larger fingerboard of present times. One such demand has been simplified, as explained in note 2 below.

- 1 *This fingering is difficult, but comes with practise. With the 4th and 1st fingers in position the 3rd must be pushed into place.*
- 2 *Aguado fingered this measure with a bar at the third fret, considered virtually impossible on the modern guitar.*
- 3 *The second and fourth fingers must remain firmly on the D and G from the previous beat.*

Suggested tempo is $\text{♩} = 69$.



Study In E Minor

Dionisio Aguado
(1784-1849)

Allegro

$\frac{1}{2}$

II - - -

Sheet music for a guitar study in E minor by Dionisio Aguado. The music is in common time (indicated by $\frac{1}{2}$) and consists of eight staves of sixteenth-note exercises. The first staff begins with a dynamic of P (pianissimo). Subsequent staves include dynamics such as F (fortissimo), f (forte), ff (double forte), and s (sforzando). Fingerings are indicated by numbers (1, 2, 3, 4, 5, 6) above or below the notes. Measure numbers are placed above the staves at various points. The music is divided into sections by dashed horizontal lines labeled II, III, V, VII, and $\frac{1}{2}$ III.

Study In A Minor

This study first appeared in Aguado's *Escuela de Guitarra* in 1825. It serves as an attractive performance piece as well as being an excellent exercise for the left hand. The sparse fingering of the original has been filled out for this edition.

1 *Original:*—



- 2 In the original the bass C was a whole note—possible if this measure is taken in the eighth position, but I am more inclined to believe it an error.
- 3 The jump of the 3rd finger from the A in the preceding measure to the bass G is extremely awkward, but there seems to be no logical alternative.
- 4 The 4th finger move is from the original edition.
- 5 In place of 2nd and 1st fingers the original gives 3rd and 2nd, assumed to be an error.
- 6 *Original:*—



- 7 The original gives the 3rd finger for the bass B^b.
Suggested tempo is $\text{♩} = 92$.

Study In A Minor

Dionisio Aguado

Allegro

1

V

p

1

VIII

A musical score for piano, page 7, system V. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music is in common time. Measure 1 starts with a forte dynamic. Measure 2 begins with a forte dynamic. Measure 3 starts with a forte dynamic. Measure 4 starts with a forte dynamic. Measure 5 starts with a forte dynamic. Measure 6 starts with a forte dynamic. Measure 7 starts with a forte dynamic. Measure 8 starts with a forte dynamic. Measure 9 starts with a forte dynamic. Measure 10 starts with a forte dynamic. Measure 11 starts with a forte dynamic. Measure 12 starts with a forte dynamic. Measure 13 starts with a forte dynamic. Measure 14 starts with a forte dynamic. Measure 15 starts with a forte dynamic. Measure 16 starts with a forte dynamic. Measure 17 starts with a forte dynamic. Measure 18 starts with a forte dynamic. Measure 19 starts with a forte dynamic. Measure 20 starts with a forte dynamic.

A musical score for piano, featuring a treble clef staff and a bass clef staff. The score consists of ten measures. Measure 1 starts with a dynamic 'p' and includes a measure repeat sign. Measures 2-4 show a sequence of eighth-note chords. Measure 5 begins with a bass note followed by a treble note. Measures 6-10 continue the eighth-note pattern established in the first section.

Musical score page 4, measures 4-5. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 4 starts with a half note followed by a sixteenth-note pattern. Measure 5 continues the sixteenth-note pattern.

A musical score for piano, featuring two staves. The left staff uses a treble clef and a common time signature, with a key signature of one sharp. The right staff uses a bass clef and a common time signature, with a key signature of one sharp. Measures 1 through 10 are shown, with measure 10 ending on a double bar line.



Polonaise Concertante

Op. 137 No. 2

Opus 137, consisting of three *Polonesi Concertanti* in two movements was published by G. Ricordi of Milan some seven years after Giuliani's death. They were not fingered, but lie very naturally on the fingerboard and make few technical demands on the players.

[1] *The half bar is not strictly necessary but may help some players with this measure which requires special practise.*

[2] *It is important to bar the E \sharp in preparation for the move to the second position bar in the next measure.*

Suggested tempo is $\text{♩} = 72$.

Allegretto

Mauro Giuliani
(1781-1829)

The musical score for "Polonaise Concertante" features four staves. The top staff is for "Guitar I", the second for "Guitar II", the third for "Bass", and the bottom for "Piano". The key signature is A major (three sharps). The time signature is 3/4. Fingerings are indicated above the notes, such as "1", "2", "3", "4", and "5". Dynamic markings include "p" (piano) and "f" (forte). The score includes several measures of music, with the first measure starting with a half note followed by a quarter note. The piano part provides harmonic support, with bass notes and chords. The guitars play a more melodic role, with eighth-note patterns and sixteenth-note runs. The bass part provides harmonic foundation with sustained notes and bass lines.

The image shows a page of sheet music for piano, consisting of six staves. The music is in common time and uses a treble clef for all staves. The key signature changes from G major (two sharps) to F# major (one sharp) and then to D major (no sharps or flats). The first staff contains measures 1-2, the second staff measures 3-4, the third staff measures 5-6, the fourth staff measures 7-8, the fifth staff measures 9-10, and the sixth staff measures 11-12. Measure 12 concludes with a dynamic marking 'p' (piano).

Sheet music for piano showing measures 1 through 10. The music is in common time, with various dynamics and fingerings indicated. The piece concludes with a forte dynamic (f) and ends with a "Fine" marking.

Trio

Sheet music for piano showing measures 11 through 18. The music is in common time, featuring a Trio section. The piece concludes with a repeat sign and two endings, labeled I and II.

This page of sheet music for piano contains six staves of musical notation. The music is in common time and consists of six measures per staff. The key signature is A major (no sharps or flats). Measure 111 starts with a forte dynamic. Measures 112 and 113 show eighth-note patterns. Measure 114 begins with a forte dynamic. Measures 115 and 116 continue the eighth-note patterns. Measure 117 starts with a forte dynamic. Measures 118 and 119 continue the eighth-note patterns. Measure 120 begins with a forte dynamic. Measures 121 and 122 continue the eighth-note patterns. Measure 123 starts with a forte dynamic. Measures 124 and 125 continue the eighth-note patterns.

*D. C., La Polonaise
al Fine*

Minuet And Rondo From The Grand Sonata

Op. 22

Sor dedicated his *Grand Sonata* to the "Prince of Peace", a title given to Manuel Godoy, the powerful and controversial political figure elevated to prominence by Queen Maria Luisa of Spain. It has enjoyed considerable popularity over the years, in particular the final movements printed below.

The original was not fingered, so all suggestions are editorial.

- 1 The sixteenth note group is sometimes played with a single slur; however, the original edition is quite specific in requiring two slurs throughout.
- 2 The cross-fingering may seem strange but works well at tempo.
- 3 A hard stretch, but there is no alternative that permits the bass quarter-notes to be sustained.

Allegro

Fernando Sor

$\frac{3}{4}$

f

1

2

3

$\frac{1}{2} III$

$\frac{1}{2} V$

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

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23

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763

764

<p

Trio

The music for the Trio section consists of five staves of musical notation. The first staff uses a treble clef, the second a bass clef, the third a treble clef, the fourth a bass clef, and the fifth a treble clef. The key signature changes frequently, indicated by Roman numerals above the staff: I, II, III, IV, V, VI, VII, and D.S. (Da Capo). The time signature also varies. Various dynamic markings like p , f , and ff are present. Fingerings are marked with numbers 1 through 4 above or below the notes. Measure numbers are indicated at the beginning of some staves.

Rondo

The music for the Rondo section consists of eight staves of musical notation. The tempo is marked as Allegretto. The first staff uses a treble clef, the second a bass clef, the third a treble clef, the fourth a bass clef, the fifth a treble clef, the sixth a bass clef, the seventh a treble clef, and the eighth a bass clef. The key signature changes frequently, indicated by Roman numerals above the staff: 3, 4, 1, 2, 3, 4, 5, and 6. The time signature also varies. Various dynamic markings like p , f , and ff are present. Fingerings are marked with numbers 1 through 4 above or below the notes. Measure numbers are indicated at the beginning of some staves.

III -

dolce $\overline{\overline{P}}$

3

$\frac{1}{2}$ III -

II -

III -

$\frac{1}{2}$ V -

$\frac{1}{2}V$ - - - - - $\frac{1}{2}V$ - - - - - $\frac{1}{2}IV$ $\frac{1}{2}V$ - - - - - $\frac{1}{2}V$ - - - - -

Coda

f
dolce
f
dolce
f
1/2III-
1/2III-
1/2IV *1/2V* *III*
V-
ff

Andante Largo

Op. 5 No. 5

Sor's title to *Opus 5, Six Very Easy Little Pieces*, might be contested by those who perform the famous *Andante Largo* as a concert solo. It is a most effective piece, and if not "very easy" at least not very difficult.

There is only occasional fingering in the original.

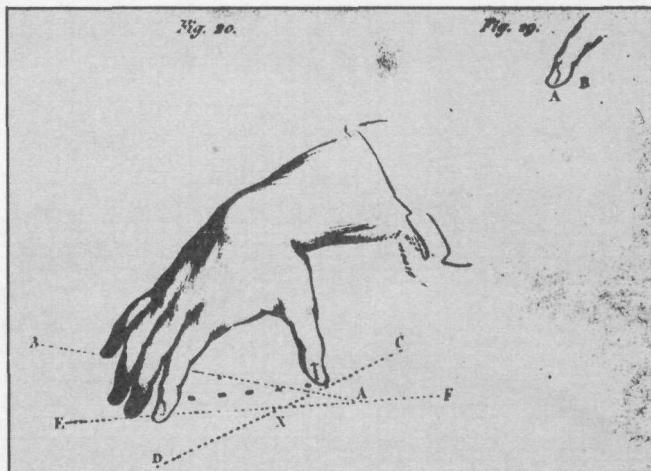
- [1] There is no fingering for the first line, so the positions are only a suggestion.
- [2] Although somewhat awkward this fingering is essential if the bass chord is to sustain for its full value.
- [3] The slurs are editorial, the original giving only the phrasing.
- [4] The only way to sustain the high A is to take it with the 2nd finger. If played with the 1st finger the note value must be "implied."

[5]



- [6] There is no practical way to sustain the quarter-note F. On the smaller fingerboard of Sor's time it was probably taken with the 3rd finger.

Suggested tempo $\text{♩} = 66$.



Hand movement diagram from Sor's *Méthode*.

Andante Largo

Op. 5 No. 5

Fernando Sor

6th to D [1]

VII

[2] VII II

V VII V VII

VII V

III II

IV VII

VII

V

VII V

VI V

Mineur

II I

III I

III - - - 1 $\frac{1}{2}$ II $\frac{1}{2}$ III - - - 1 $\frac{1}{2}$ II

$\frac{1}{2}$ VII - - - 1

$\frac{1}{2}$ I $\frac{1}{2}$ III Majeur

VII - - - 1 $\frac{1}{2}$ VII II - - - 1 V - - - 1 VII - - - 1 V - - - 1

VII - - - 1 V VII V - - - 1 III - - - 1 II - - - 1 $\frac{1}{2}$ IV

VII - - - 1

VI - - - V 4 2 ②

Variations In Tremolo From Op. 21

Regondi achieved early fame as a child prodigy, and had performed in most European capitals by the age of nine. Sor composed a fantasy (*Souvenir D'Amitié Op. 46*) expressly for him, which may be taken as a considerable tribute to his ability.

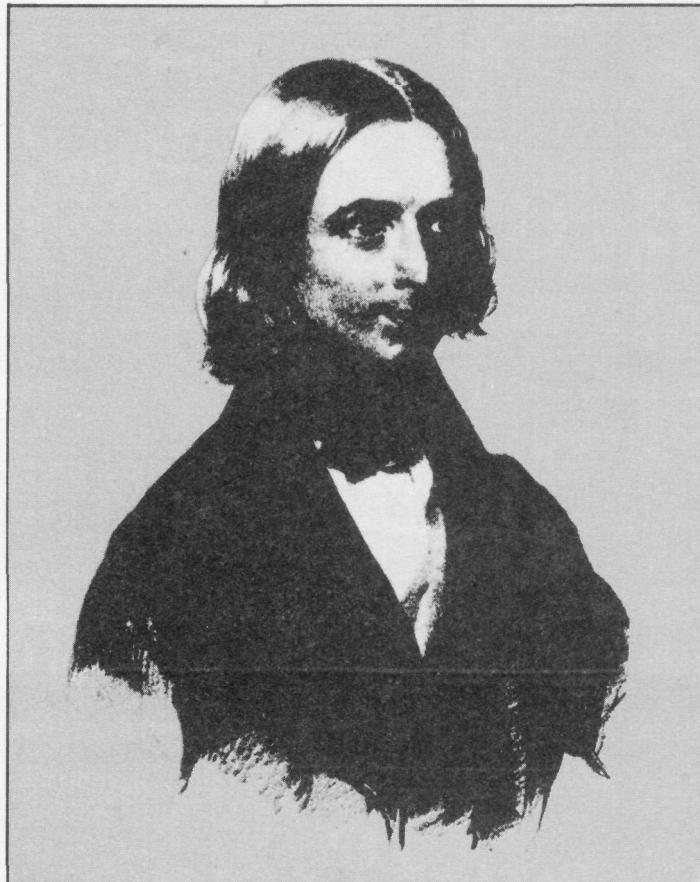
His compositions are few, the one below being an extract from a lengthy *Theme and Variations*. It is interesting as one of the first examples of the use of tremolo technique in the nineteenth century.

The writing of the bass line is somewhat unusual, in that some of the notes overlap others forming, in effect, extra voices. As a practical solution, I suggest first playing the thumb part without the tremolo, taking care to give each note its correct value.

The fingering is editorial.

- 1** The unusual fingering is necessary if the bass F is to sustain.
- 2** I would suggest placing the complete E chord at this point.
- 3** All three note chords should be played with p, i and m.

Suggested tempo $\text{♩} = 46$.



Giulio Regondi in 1841; portrait by Viennese lithographer Josef Kriehuber.

Variations In Tremolo From Op. 21

Giulio Regondi
(1822-1872)

Sheet music for Variations In Tremolo From Op. 21 by Giulio Regondi (1822-1872). The music is arranged in six staves, each with a different key signature and time signature. The first staff starts in 2/4 with a key signature of 0 sharps or flats, indicated by a 'p' below the staff. It features a tremolo pattern with fingerings 1, 2, 3, and 4. The second staff begins in 4/4 with a key signature of 1 sharp, indicated by a '#1' below the staff. It also has a tremolo pattern with fingerings 1, 2, 3, and 4. The third staff continues in 4/4 with a key signature of 1 sharp, indicated by a '#1' below the staff. The fourth staff begins in 2/4 with a key signature of 0 sharps or flats, indicated by a 'p' below the staff. The fifth staff begins in 4/4 with a key signature of 1 sharp, indicated by a '#1' below the staff. The sixth staff begins in 2/4 with a key signature of 0 sharps or flats, indicated by a 'p' below the staff.

The musical score consists of eight staves of music for a string instrument, likely violin or cello. The notation is dense with sixteenth-note patterns, slurs, and grace notes. Fingerings are indicated by numbers (1, 2, 3, 4) above or below the notes. Dynamic markings include $\frac{1}{2}$ II, $\frac{1}{2}$ V, $\frac{1}{2}$ IV, and $\frac{1}{2}$ VI. Measure numbers 1 through 8 are present at the beginning of each staff. The key signature changes frequently, indicated by sharp and flat symbols. The music concludes with a final dynamic marking of $\frac{1}{2}$ V.

The image shows ten staves of musical notation for a six-string guitar. Each staff begins with a treble clef and a key signature. The notation includes various note heads (circles, squares, triangles) and stems, with horizontal lines above them representing fingerings. Some staves feature vertical bar lines and measure numbers. The first five staves are grouped by a dashed horizontal line, and the last five are grouped by another dashed horizontal line. The notation is dense and technical, typical of a guitar method or exercise book.

An Die Musik

Op. 88 No. 4

Although *An Die Musik* was not published with a guitar accompaniment as were so many of Schubert's songs, the structure of the piano part is so guitaristic that it is a pleasure to play this great favorite on the instrument with which it was probably originally conceived. (See Introduction p. 8).



Franz Schubert

An Die Musik
Op. 88 No. 4

Franz Schubert
(1797-1828)
Words by Fr. von Schober

Voice {

Guitar { 6th to D

Du hol - de Kunst, in wie - viel grau - en
Oft hat ein Seuf zer, dei - ner Harf' ent -

Stun - den, wo mich des Le bens wil - der Ac -
flos - sen, ein sü - sser, hei - li - ger

Kreis um - strickt, hast du mein
cord von dir, den Him - mel

Herz ————— bess' zu war - mer Lieb' ent - zun - den,
 bess' rer Zei - ten mir er - schlos - sen, hast du

mich in ei - ne bess' - re Welt ent - rückt, in ei - ne
 hol - de Kunst, ich dan - ke dir da - für, du hol - de

bess' - re Welt ent - rückt!
 Kunst, ich dan - ke dir!

Variations On A Theme Of G. F. Handel

Op. 107

This famous Handel theme with accompanying variations was published in 1720 as the concluding movement of a suite. It became known as the *Harmonious Blacksmith*, though this title first appeared nearly a hundred years after the original publication, and its origin is still unknown.

The variations in this setting do not follow those of Handel and are Giuliani's own composition.

[1] In a number of places Giuliani appears to have written sustained notes which may not have been truly intended. In this case if the E is to sustain an alternative fingering would be:—



[2] See note 1. To sustain the bass A would require over-complex fingering, which I feel was probably not the intention.

[3] It is obviously impossible both to slur the bass A to the C# and to sustain it. I have given priority to the slur.

Giuliani's tempo marking is $\text{♩} = 88$.

Mauro Giuliani
(1781-1829)

Andantino

Theme

$\frac{1}{2}$ II - - - -

$\frac{1}{2}$ II - - - -

II

Variation I

Sheet music for Variation I, featuring four staves of musical notation. The notation includes various note heads with numbers (1, 2, 3, 4) and rests, with some notes having vertical stems. Measure endings are indicated by '1/2 II' or 'II' above the staff. The first staff starts with 'mf'. The second staff starts with 'p'.

Variation II

Sheet music for Variation II, featuring five staves of musical notation. The notation includes various note heads with numbers (1, 2, 3, 4) and rests, with some notes having vertical stems. Measure endings are indicated by '1/2 II' or 'II' above the staff. Dynamics include 'p', 'sf', 'mf', and 'f'.



Variation III

(slargandosi)

a tempo

Measure 17 continues with sixteenth-note patterns. Measure 18 shows eighth-note patterns. Measure 19 shows sixteenth-note patterns. Measure 20 shows eighth-note patterns.

Variation IV

The musical score consists of five staves of music, each with a different dynamic and time signature. The first staff starts with $\frac{2}{4}$ time, $p p$, and a tempo of $\frac{1}{2} II$. The second staff begins with $\frac{3}{4}$ time, *cresc.*, and a tempo of $\frac{1}{2} II$. The third staff starts with $\frac{2}{4}$ time and a tempo of $\frac{1}{2} V$. The fourth staff begins with $\frac{3}{4}$ time and a tempo of $\frac{1}{2} II$. The fifth staff starts with $\frac{2}{4}$ time and a tempo of $\frac{1}{2} II$.

Variation V

Minore sostenuto

2. *sensibil* men *te*

112

Variation VI

1. $\frac{1}{2}$ II

2. $\frac{1}{2}$ II

3. $\frac{1}{2}$ II

4. $\frac{1}{2}$ II

5. $\frac{1}{2}$ II

Finale 2.

$\frac{1}{2}$ IX $\frac{1}{2}$ V

Fantasy

Op. 7

A letter to the *Giulianiad* magazine (published 1833-35) defending Sor to a readership mainly of Giuliani fans cited this *Fantasy* as a demonstration of Sor's superior ability as a composer. It is certainly one of his most appealing works, beautifully recorded by Julian Bream. (RCA LSC-2878).

In the original, the largo is followed by a theme and variations. The fingering is editorial.

- 1 The extended eighth position bar is tiring until the passage is memorized and played up to tempo.
- 2 The change of position is suggested in preparation for what follows.
- 3 An extreme stretch, but possible with practise.
- 4 For the trill I would suggest a simple B \flat -C-B \flat (i.e., a reverse mordent) with a similar treatment for those which follow.

Suggested tempo $\text{♩} = 76$.

Fernando Sor
(1778-1839)

Largo non tanto

p
harm. - - - 1
12 12
② ③
f

sforzando 3

p

f

p

III - - - 1

p

pp

p

III - - - 1

1 VIII - *dolce*

The image shows a page of sheet music for a solo instrument, possibly a guitar or mandolin, arranged in six staves. The music is in common time and includes various performance techniques indicated by numbers above the notes. Staff 1 starts with a trill (tr) and includes measures I, II, and III. Staff 2 continues from measure III through measure VIII. Staff 3 starts at measure VI. Staff 4 starts at measure III. Staff 5 starts at measure IV. Staff 6 starts at measure III. The music features a mix of eighth and sixteenth-note patterns, with specific fingerings (e.g., 1, 2, 3, 4) and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). The notation is dense and requires precise execution.

Variations On La Folia And Minuet

Op. 15

The theme of *La Folia* (*Les Folies d'Espagne*) was a favorite one as the basis for variations from the 17th century onwards, and it was used by Corelli and Handel as well as the guitarists Robert de Visée and Gaspar Sanz.

Sor's version, *Opus 15*, was followed by a minuet in the major key possibly intended to be performed after the final variation and for this reason included here.

The fingering is editorial.

- [1] *The slurred notes sounded simultaneously with plucked chords are unusual but do occur occasionally in the music of this period. Obviously the slur must be performed very clearly so that the second note has sufficient volume.*
- [2] *In the original edition there were no slurs in the fourth variation. At times the decision to add slurs appears to have been left up to the player, and those included in this edition should be considered only suggestions.*
- [3] *This is a problem passage, but if the bass notes are to sustain as written there is no alternative fingering.*
- [4] *The fingering of the triplets is that of the composer.*
- [5] *Slurs omitted in the original publication.*

Suggested tempo $\text{♩} = 80$.



A figure in the Minuet; from an engraving published in 1735 in Kellom Tomlinson's *The Art of Dancing*. Dance notation used in the Feuillet system appears on the floor.

Variations On La Folia And Minuet Op. 15

Fernando Sor

Theme

Variation I

Variation II

Sheet music for Variation II in 3/4 time, major key. The music consists of six staves of musical notation. The first staff begins with a dynamic P . The second staff starts with a dynamic F , followed by a measure with a dynamic p . The third staff begins with a dynamic P . The fourth staff starts with a dynamic F , followed by a measure with a dynamic p . The fifth staff begins with a dynamic P . The sixth staff starts with a dynamic F , followed by a measure with a dynamic p .

Variation III

Sheet music for Variation III in 3/4 time, major key. The music consists of six staves of musical notation. The first staff begins with a dynamic P . The second staff starts with a dynamic F , followed by a measure with a dynamic p . The third staff begins with a dynamic P . The fourth staff starts with a dynamic F , followed by a measure with a dynamic p . The fifth staff begins with a dynamic P . The sixth staff starts with a dynamic F , followed by a measure with a dynamic p .

Variation IV

Sheet music for Variation IV, consisting of four staves of musical notation. The music is in 3/4 time and major key. Fingerings are indicated above the notes, such as (2), (3), (4), (5), (6), and (V). Measure numbers 1 through 6 are also present.

Menuet

Andante

Sheet music for the Menuet section, featuring six staves of musical notation. The music is in 3/4 time and major key. Dynamic markings include **p**, **f**, and **sforzando (sfz)**. Time signatures change frequently, including $\frac{1}{2}$ IV, VII, $\frac{1}{2}$ IX, $\frac{1}{2}$ VII, $\frac{1}{2}$ V, II, and $\frac{1}{2}$ IV. Fingerings are indicated above the notes, such as (1), (2), (3), (4), (5), (6), and (7).

Grand Overture

Op. 61

The *Grand Overture* is one of Giuliani's most dramatic and brilliant compositions. A fine recording of the work is that of Julian Bream (RCA LSC-3070).

Although considerable technique is necessary to play the piece up to tempo, it is nevertheless very straightforward and idiomatic to the instrument and presents few unusual difficulties.

[1] *The bass F# quarter-note in the original is impossible, and is here corrected to an eighth-note.*

[2] *An alternative to this difficult change is:—*



[3] *This passage could be taken on a fourth position bar, but done that way it is harder to eliminate the over-ring of the E chord when the D# is played.*

Suggested tempos, Andante sostenuto $\text{♩} = 66$, Allegro maestoso $\text{♩} = 104$.



Mauro Giuliani; engraving by Jügel based on the portrait by Stubenrauch.

Grand Overture
Op. 61

Mauro Giuliani

Andante sostenuto

cresc; - - - poco - - a - - - poco - - -

f p

f

f p

f

p e ritardando

Allegro maestoso

1.

II -

dolce

124

Musical score page 11, measures 1-10. The score consists of four staves of music. Measure 1 starts with a forte dynamic (ff) and a tempo marking of $\frac{3}{4}$. Measures 2-4 show eighth-note patterns with grace notes. Measure 5 begins with a dynamic of mf and a tempo marking of $\frac{1}{2} II$. Measures 6-8 continue the eighth-note patterns. Measure 9 starts with a dynamic of f and a tempo marking of $\frac{1}{2} IX$. Measure 10 concludes the section.

The image shows four staves of musical notation for piano, arranged vertically. Each staff begins with a dynamic instruction 'f' (fortissimo). The first three staves are in common time (indicated by a 'C') and the fourth staff is in 2/4 time (indicated by a '2'). The first three staves feature a bass clef on the left side of the staff. The notation consists of sixteenth-note patterns with various fingerings (e.g., 1, 2, 3, 4) and grace notes. Measure numbers 1, 2, 3, 4, and 5 are placed above the staves. The fourth staff begins with a dynamic 'p' (pianissimo), followed by 'sf' (sforzando) markings over several measures. The music includes both black and white keys, indicating a mix of major and minor keys or key changes.

1 | $\begin{smallmatrix} 1 \\ 4 \end{smallmatrix}$ (2) | -1 | 0 | 4 1 | 0 2 | 0 | 0 | 0 | 0 |

f *mf*

1 | $\begin{smallmatrix} 1 \\ 3 \end{smallmatrix}$ | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

f *p*

2 I | $\begin{smallmatrix} 1 \\ 2 \end{smallmatrix}$ | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

f *p*

1 | $\begin{smallmatrix} 1 \\ 2 \end{smallmatrix}$ | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

f *p*

1 | $\begin{smallmatrix} 1 \\ 2 \end{smallmatrix}$ | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

f *p*

$\frac{1}{2}$ II | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

ff

1 | $\begin{smallmatrix} 1 \\ 2 \end{smallmatrix}$ | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

sf *mf*

1 | $\begin{smallmatrix} 1 \\ 2 \end{smallmatrix}$ | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

sf *mf*

1 | $\begin{smallmatrix} 1 \\ 2 \end{smallmatrix}$ | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

sf *mf*

Sheet music for piano, page 10, showing measures 11-15. The music is in common time. Measure 11 starts with a forte dynamic (sf) in 4/4. Measure 12 begins with a forte dynamic (sf) in 4/4, followed by a dynamic change to *mf*. Measure 13 starts with a forte dynamic (sf) in 4/4. Measure 14 starts with a forte dynamic (sf) in 4/4. Measure 15 starts with a forte dynamic (sf) in 4/4.

Measure 16 starts with a dynamic of *p* in 4/4. Measures 17-18 start with forte dynamics (sf) in 4/4. Measures 19-20 start with forte dynamics (sf) in 4/4.

Measure 21 starts with a dynamic of *f* in 4/4. Measures 22-23 start with forte dynamics (sf) in 4/4. Measures 24-25 start with forte dynamics (sf) in 4/4.

Measure 26 starts with a dynamic of *p* in 4/4. Measures 27-28 start with forte dynamics (sf) in 4/4. Measures 29-30 start with forte dynamics (sf) in 4/4.

Measure 31 starts with a dynamic of *p* in 4/4. Measures 32-33 start with forte dynamics (sf) in 4/4. Measures 34-35 start with forte dynamics (sf) in 4/4.

Measure 36 starts with a dynamic of *p* in 4/4. Measures 37-38 start with forte dynamics (sf) in 4/4. Measures 39-40 start with forte dynamics (sf) in 4/4.

Measure 41 starts with a dynamic of *p* in 4/4. Measures 42-43 start with forte dynamics (sf) in 4/4. Measures 44-45 start with forte dynamics (sf) in 4/4.

Measure 46 starts with a dynamic of *p* in 4/4. Measures 47-48 start with forte dynamics (sf) in 4/4. Measures 49-50 start with forte dynamics (sf) in 4/4.

Measure 51 starts with a dynamic of *p* in 4/4. Measures 52-53 start with forte dynamics (sf) in 4/4. Measures 54-55 start with forte dynamics (sf) in 4/4.

Measure 56 starts with a dynamic of *p* in 4/4. Measures 57-58 start with forte dynamics (sf) in 4/4. Measures 59-60 start with forte dynamics (sf) in 4/4.

Measure 61 starts with a dynamic of *p* in 4/4. Measures 62-63 start with forte dynamics (sf) in 4/4. Measures 64-65 start with forte dynamics (sf) in 4/4.

Measure 66 starts with a dynamic of *p* in 4/4. Measures 67-68 start with forte dynamics (sf) in 4/4. Measures 69-70 start with forte dynamics (sf) in 4/4.

Measure 71 starts with a dynamic of *p* in 4/4. Measures 72-73 start with forte dynamics (sf) in 4/4. Measures 74-75 start with forte dynamics (sf) in 4/4.

Measure 76 starts with a dynamic of *p* in 4/4. Measures 77-78 start with forte dynamics (sf) in 4/4. Measures 79-80 start with forte dynamics (sf) in 4/4.

Measure 81 starts with a dynamic of *p* in 4/4. Measures 82-83 start with forte dynamics (sf) in 4/4. Measures 84-85 start with forte dynamics (sf) in 4/4.

Measure 86 starts with a dynamic of *p* in 4/4. Measures 87-88 start with forte dynamics (sf) in 4/4. Measures 89-90 start with forte dynamics (sf) in 4/4.

Measure 91 starts with a dynamic of *p* in 4/4. Measures 92-93 start with forte dynamics (sf) in 4/4. Measures 94-95 start with forte dynamics (sf) in 4/4.

Measure 96 starts with a dynamic of *p* in 4/4. Measures 97-98 start with forte dynamics (sf) in 4/4. Measures 99-100 start with forte dynamics (sf) in 4/4.

f *p*

$\frac{1}{2} \text{II}$

f *p*

(2)

f

(2)

f

ff

I ----- I ----- I -----

$\frac{1}{2} \text{IV}$

$\frac{1}{2} \text{II} - 1$ (2)

pp

$\frac{1}{2} \text{II} - 1$ *sff*

$\frac{1}{2} \text{II} - 1$ *p*

$\frac{1}{2} \text{II} - 1$ *p*

dolce

pp

cresc.

poco

a

poco

f

sf

1 2 3 4 5 6 7 8 9 10

sf *ff*
pp
cresc. - - - - *sempre* - - - - *cresc.* - - - -

f *sf*

ff

mf

$\frac{1}{2}$ V - - - - $\frac{1}{2}$ IV $\frac{1}{2}$ V - - - - $\frac{1}{2}$ IV
 $\frac{1}{2}$ V $\frac{1}{2}$ IX

f *mf*

The image shows six staves of musical notation for piano, arranged vertically. The top staff begins with a treble clef, a key signature of two sharps, and a tempo marking of $\frac{4}{4}$. It consists of two measures of eighth-note patterns, followed by a dynamic *f*, and then two more measures of eighth-note patterns. The second staff begins with a treble clef, a key signature of one sharp, and a tempo marking of *pp*. It consists of two measures of eighth-note patterns. The third staff begins with a treble clef, a key signature of two sharps, and a tempo marking of $\frac{4}{4}$. It consists of two measures of eighth-note patterns, followed by a dynamic *f*. The fourth staff begins with a treble clef, a key signature of two sharps, and a tempo marking of *f*. It features a series of eighth and sixteenth notes with various accidentals, including flats and sharps, and includes a circled '2' above a note. The fifth staff begins with a treble clef, a key signature of two sharps, and a tempo marking of *f*. It consists of two measures of eighth-note patterns. The sixth staff begins with a treble clef, a key signature of one sharp, and a tempo marking of *fff*. It consists of two measures of eighth-note patterns.

Grand Solo

Op. 14

This major work of Fernando Sor has suffered from a series of irresponsibly edited "revisions" in which chords have been radically changed or simplified, passages omitted, and other alterations made to suit the whim of the "reviser". In these circumstances it is hoped that the inclusion of this piece in its original form will help those who wish to play what the composer wrote rather than what some editor "feels" that he should have written.

The suggested fingerings are editorial.

[1]



[2] *Original:—*



- [3] *In view of the staccato marking on the D, the sign here is presumably one of phrasing and not a slur.*
- [4] *Players may wish to finger this passage another way to avoid the extreme stretch. However the slurring implies that it was done in this position, and overall it seems the most satisfactory.*
- [5] *In spite of the extra note in the chord (low F#) it may be assumed that the intention here is the same arpeggio that is spelled out eight bars ahead where the passage is repeated.*
- [6] *A double slur: 3rd and 4th fingers both pull off to sound the A# and F#.*
- [7] *The 1st finger should be in bar position but with the tip raised so that the open D may sound.*

Suggested tempos, Introduction $\text{♩} = 72$, Allegro $\text{♩} = 104$.

Grand Solo
Op. 14

Introduction

Fernando Sor

6th to D

Andante

The sheet music for 'Grand Solo' Op. 14 by Fernando Sor is a complex piece for solo guitar. It features ten staves of musical notation, each with its own unique rhythm and harmonic progression. The first staff begins with a dynamic 'p' and a tempo of 'Andante'. The notation includes various strumming patterns and fingerings indicated by numbers above the notes. The subsequent staves continue this pattern, with changes in time signature and key. The music concludes with a final dynamic 'p'.

Allegro

p $\frac{1}{2}$ II

The sheet music consists of eight staves of musical notation for piano. The first staff begins with a dynamic of **f**, followed by a measure of sixteenth-note patterns. The second staff starts with a dynamic of **p**. The third staff features a dynamic of **f** at the beginning. The fourth staff begins with a dynamic of **p**. The fifth staff starts with a dynamic of **f**. The sixth staff begins with a dynamic of **p**. The seventh staff begins with a dynamic of **p**. The eighth staff begins with a dynamic of **p**.

$\frac{1}{2}$ VII - - - - -

$\frac{1}{2}$ VII - - - - -

$\frac{1}{2}$ VII - - - - -

$\frac{1}{2}$ III - - - - -

$\frac{1}{2}$ V - - - - -

The image shows a page of sheet music for guitar, featuring six staves of music. The first two staves begin with a key signature of one sharp. The first staff uses a 12/8 time signature, indicated by a 'VII' above the staff. The second staff begins with a 12/8 time signature, followed by a 12/16 time signature, indicated by a 'V'. The third staff begins with a 12/8 time signature, followed by a 12/16 time signature, indicated by a 'VII'. The fourth staff begins with a 12/8 time signature, followed by a 12/16 time signature, indicated by a 'V'. The fifth staff begins with a 12/8 time signature, followed by a 12/16 time signature, indicated by a 'X'. The sixth staff begins with a 12/8 time signature, followed by a 12/16 time signature, indicated by a 'V'. The music includes various fingerings and dynamic markings such as 'dolce' and '9e touche'. The tablature below the staffs shows the fret positions and strumming patterns for each measure.

Sheet music for a solo instrument, likely guitar, featuring six staves of musical notation. The music includes various time signatures such as 2/4, 3/4, 1/2, 1/4, 1/2 VII, and 1/2 V. Each staff contains numbered fingerings (1-5) above the notes and rests.

The first staff begins with a 2/4 measure, followed by a 3/4 measure, then a 1/2 measure, another 1/2 measure, and so on. The second staff starts with a 1/2 VII measure, followed by a 1/2 V measure. The third staff begins with a 1/2 VII measure, followed by a 1/2 V measure. The fourth staff begins with a 1/2 VII measure, followed by a 1/2 V measure. The fifth staff begins with a 1/2 VII measure, followed by a 1/2 V measure. The sixth staff begins with a 1/2 VII measure, followed by a 1/2 V measure.

1/2 V - - 1

1/2 II - - 1

②

1/2 V - - 1

VI - - - - 1

VI - - - - 1

ff

VI - - - - 1

VI - - - - 1



$\frac{1}{2} V$ - - - - -

$\frac{1}{2} I$ - - - - -

$\frac{1}{2} I$ - - - - -

I - - - - -

pp

f

$\frac{1}{2} I$ - - - - -

p

f

p

f

$\frac{1}{2} V$

$\frac{1}{2} VII$ - - - - -

$\frac{1}{2} X$ - - - - -

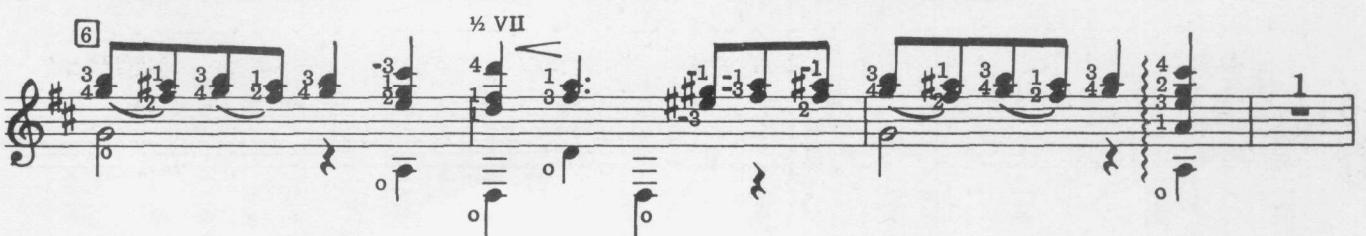
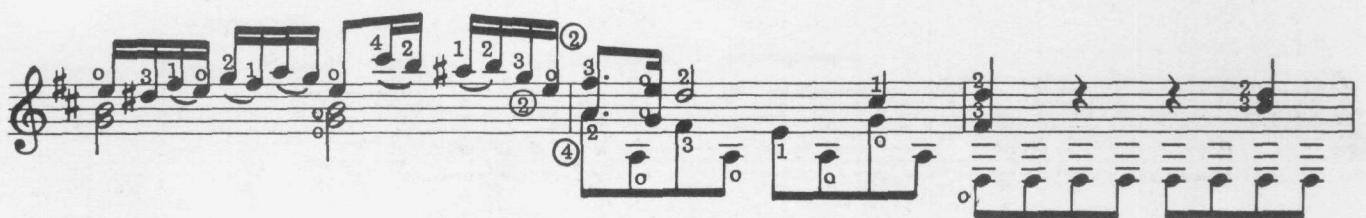
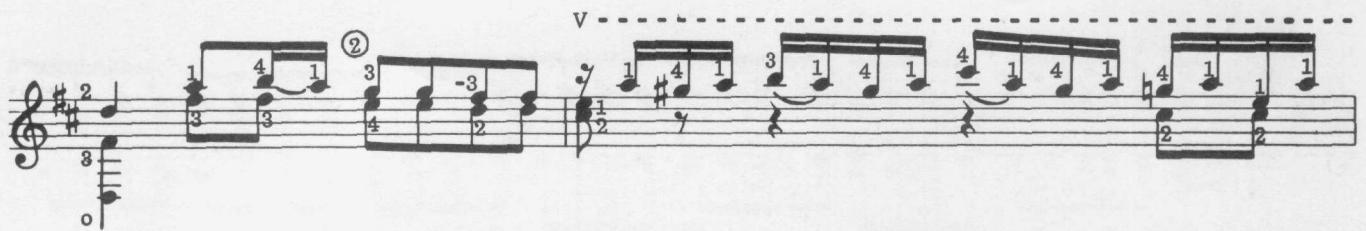
$\frac{1}{2} V$

$\frac{1}{2} VII$ - - - - -

$\frac{1}{2} X$ - - - - -

The image shows a page of sheet music for piano, consisting of eight staves. The music is in common time and uses a treble clef. The first staff begins with a dynamic of $\frac{1}{2} V$. The second staff starts with a dynamic of $\frac{1}{2} II$. The third staff begins with a dynamic of $\frac{1}{2} II$. The fourth staff starts with a dynamic of $\frac{1}{2} VII$. The fifth staff begins with a dynamic of $\frac{1}{2} II$. The sixth staff starts with a dynamic of $\frac{1}{2} II$. The seventh staff begins with a dynamic of $\frac{1}{2} VII$. The eighth staff begins with a dynamic of $\frac{1}{2} VII$. The music includes various note heads with numbers (e.g., 1, 2, 3, 4) and rests. There are also some rests with numbers (e.g., 1, 2, 3, 4). The music is divided into measures by vertical bar lines.

The image shows a page of musical notation for a multi-instrument ensemble. It consists of six staves of music, each with a different clef and key signature. The time signatures change frequently, indicated by dashed horizontal lines above the staves. The first staff starts in 4/2 time, followed by 4/4, then 6/4, 6/2, 6/4, 6/2, and 6/4 again. The second staff starts in 4/4 time, followed by 6/4, 6/2, 6/4, 6/2, and 6/4 again. The third staff starts in 4/2 time, followed by 4/4, 4/2, 4/4, 4/2, and 4/4 again. The fourth staff starts in 4/4 time, followed by 3/4, 3/4, 3/4, 3/4, and 3/4 again. The fifth staff starts in 4/4 time, followed by 2/4, 2/4, 2/4, 2/4, and 2/4 again. The sixth staff starts in 4/4 time, followed by 2/4, 2/4, 2/4, 2/4, and 2/4 again. Various dynamic markings such as p (piano), f (forte), and mf (mezzo-forte) are scattered throughout the music.



1 ----- I ----- 7 I -----

cresc.

ff

p

$\frac{1}{2}$ VII ----- $\frac{1}{2}$ V ----- $\frac{1}{2}$ VI

$\frac{1}{2}$ VII ----- 1 ----- $\frac{1}{2}$ VII ----- 4